Remembering

BING

Edited by REG BRISTO

Actor, Singer, Humanitarian

A MAN FOR ALL SEASONS

THE INTERNATIONAL CROSBY CIRCLE

No. 56

BING CROSBY
COLUMBIA BROADCASTING SYSTEM
NEW YORK CITY

March 21, 1935

Dear Mr. Seal,

Thanks for your letter and your interest. I appreciate any suggestions, and am always glad to know how the programs and pictures are received.

Have finished the picture "Mississippi" with Joan Bennett and W.C.Fields. I hope you will enjoy it.

With the Woodbury broadcast every Tuesday evening, at 9 o'clock, Eastern Standard Time, over the Columbia Coast to Coast System, my picture work, and making recordings for the Decca Record Company, I am kept pretty busy.

Have asked my secretary to enclose the picture you requested.

I hope my future efforts warrant your attention and approval. With best wishes,

I am,

Sincerely yours,

Bing Crosby

BC/gw

Thro' the mist of a memory.....
"I hope my future efforts warrant your attention and approval...."
They did - for a further 42 years.
And still do...

BUT - WHAT ?

hen I decide to play some Bing,
It's not a very easy thing
To make a choice of what to hear,
There is so much scope, I fear!
Should I listen to him croon
A gentle, sentimental tune,
Or can my senses really cope
With a duet with Robert Hope?
Cowboy song, or Irish air?
Or that sweet ballad "Do You Care?"?
Or, would I like to hear "Our Harry"
Swinging hot, with youngster Gary?
I have this problem every day,
Not knowing, really, what to play.
No matter! - It's for Bing I thirst -
So I just play what comes out first!

Norman Toogood.

BING: Official organ of THE INTERNATIONAL CROSBY CIRCLE No. 56 May, 1980

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Original material (c) the ICC 1980

BING is dedicated to the imperishable memory of a great man, and an entertainer beyond compare.....

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The above are pleased to hear of news/queries in their respective spheres.

A "X" in the box indicates your subscription is now due: A second "X" indicates you are well behind and no further issues will be posted without your remittance.

MEMBERSHIP CARDS are (at last) being issued with this copy of BING; they are issued for members whose subscriptions are now due, but NOT to those with two "X"'s. They will, of course, be forwarded on renewal.

Please note that the letter of 1935 on page 3, while completely accurate, is a representation and not a reproduction.

Also in this issue we announce that THE ALTERNATE BING CROSBY by Colin Pugh is now ready: £2.50 post paid from the Secretary.

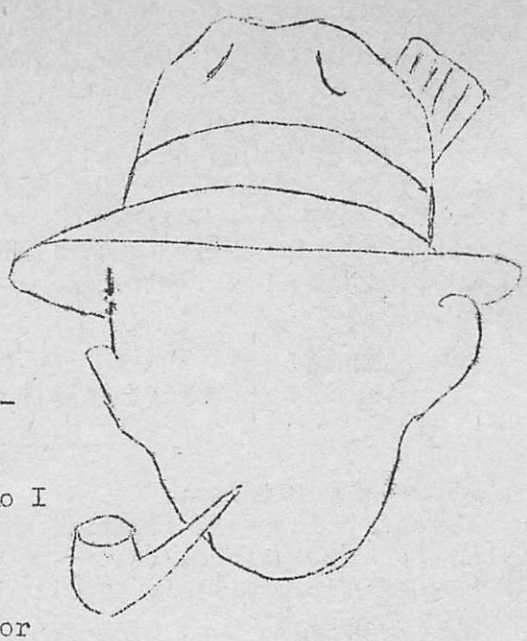
We are delighted to announce, too, the really splendid news that THE A TO Z OF BING CROSBY, plus THE MINI-DISCOGRAPHY is to be published in one complete, professional, volume. This is through the good offices, indeed, the sponsorship, of our doughty member JOHN JOYCE of Gateshead, in the North East. John also designed and executed the membership cards which we are sure you will be delighted to add to your collection.

All this - and the Barnes' book, THE CROSBY YEARS - the'new' album, the ABC! And, of consuming interest to the more 'in-depth' admirers of Bing, it will be seen that several members are busy researching radio programmes. In this issue, indeed, BERT BISHOP launches the General Electric programmes. These are at the rear end of BING in order that members so desiring can carefully de-staple, extract, and re-staple, thus forming a separate publication. The Radio programmes will follow in chronological order in subsequent issues.

An idea if anyone capable is reading: what a 'single' COME SHARE THE WINE/A LITTLE LOVE& UNDERSTANDING would make! We might, given the right promotion, even see Bing in the bizarre position (and unholy company) of TOP OF THE POPS again!

Greetings !

EDITORIAL



A member writes: "I suppose its getting difficult now with material for the mag"

.....yet another writes: "If you DO retire, I hope we can look forward to a monthly BING!"

With all respect to honoured members, both are classic misjudgements of the prevailing situation! There is certainly no shortage of material (judge for yourselves with this issue) - tho I might slyly interject that there ARE those who might easily grace our pages with their knowledge and views but do NOT!) Your Editor experiences no change from the age-old situation of endeavouring to contain a quart in a pint-pot every quarter - or so.

On the other hand, retirement will most certainly NOT mean an issue every month! I would like it; seems most members would like it. But there are limits to what can be done in the physical sense, no matter what the dedication may be (it is considerable) and the desire to satisfy the Crosby-hungry membership! Sound sense I'm sure all will agree.

In this issue, a book, a record (plenty of records for that matter); a small ration of hundreds of letters, medallions... plans, meetings, the whole gamut one might say. But records...

There must be ground for real concern now that the giant record companies appear to have got themselves into a unholy mess financially. No doubt all have heard, or read, that both Decca and EMI have disposed of their record interests... various departments have been shut down. Goodness knows what this is going to mean in the reissue field. We can only hope that the new 'managements' are capable of taking a broader view than was evidenced by their predecessors in the eternal hunt for the elusive "million-seller-in-a-fortnight" fast-buck gimmick "pop" (sic) record. A clumsy sentence, I fear, that last one but perhaps its meaning will be conveyed. A glimpse through the albums available from small, independent - perhaps even 'pirate' - companies will show that either they are losing a lot of money, OR, the big companies are. Its got to be one way or the other. There is, we repeat, cause for real concern especially for those Crosby tracks which have never seen the sheen of an LP and yet are so worthy of reissue.

Let us hope that the new-look managements will aim at a more middle-of-the-road approach and endeavour to bear in mind that some record-buyers are over the age of 17 or so.....

Yes, cause for concern but by no means DESPAIR! There are few of us who haven't enough of the Crosby voice to delight us - and become more precious - whatever happens.....'til the moonlight turns to dust! Which it might well do the way the worlds' statesmen (and women) are shaping up.....COME SHARE THE WINE!

The story of the voice heard by more people than any other in history.

BING, INC.

Condensed from LIFE * LINCOLN BARNETT

1945 - with grateful acknowledgements.

When Bing Crosby walks into the National Broadcasting Company studios in Hollywood to rehearse his weekly radio program, he usually looks as if he had just holed out on the 18th green and had by-passed the locker-room. No necktie is ever in evidence. His sport shirt airily hangs over his slacks. His brown felt hat relaxes on the back of his head. He is likely to be chewing gum and smoking a charred and potent pipe caked black with primordial ash.

He perches himself on a high bookkeeper's stool beside a microphone and wisecracks with musicians and sound engineers. When the time comes for him to sing, he shifts his gum into one cheek, clamps his pipe between his rear molars and effortlessly exudes the velvety baritone phrases that have made him the best-liked and best-paid entertainer in the world.

The air of imperturbable composure which Crosby wears at all times, in public and in private, stems from the inner relaxation of a completely successful man. No performer in history has ever achieved such ascendancy in so many media of expression. His films brought more money into motion-picture offices last year than those of any other star. He topped all polls of radio listeners as the most popular singer on the air. His recordings have outsold all others by overwhelming margins for the last ten years. His songs are heard daily in recorded concerts and short-wave broadcasts around the earth.

Computed financially, Crosby's artistry is stupendous. He is not only the No. 1 money-maker in Hollywood, he is one of the greatest money-makers of all time. His contract with Paramount calls for a maximum of three pictures a year at 150,000 dollars apiece. His weekly radio broadcasts net him 7500 dollars for each half-hour's work. The Decca Record Co. pays him royalties of about 2½ cents a disk, which last year totaled 250,000 dollars. From three sources alone Crosby thus derives an annual gross income of more than one million dollars.

And Bing has numerous other financial interests. He owns real estate throughout Los Angeles. He has a 10,000 acre cattle ranch in Nevada and is part owner of another in the Argentine. He breeds and sells racehorses. He is chief stockholder of the Del Mar Turf Club, whose 500,000 dollar plant is now an aircraft factory turning out wing-rib assemblies ("Bing's Wings") for Flying Fortresses. Discussing Crosby's earnings, his friend Bob Hope declared recently "Bing doesn't pay an income tax any more. He just asks the Government what they need."

Where some individuals clamber for success and wind up with ulcers, Crosby tends to belittle his abilities. He long ago ceased to worry about his thinning hair and his nonretractable ears. When a friend warned him recently that his voice might be injured by his incessant pipe smoking, he grunted indifferently, "Oh, the kinda singing I do, you can't hurt your voice." He has an acute horror of pretension. Although he denies all knowledge of classical music, he is often caught whistling phrases from opera and symphonies he insists he has never heard.

Crosby's lack of vanity is not, as some Hollywood cynics suppose, a kind of inverted affectation. He has always been surprised by the good things that come his way. When he was a boy, his mother had to drag him to a swimming meet from which he emerged with 11 medals. His brother Everett had to bludgeon him into trying for his first radio contract. His friend, Jack Kapp, president of the Decca Record Co., had to badger him every time he wants him to attempt any new type of song. When Kapp asked him to make SILENT NIGHT Crosby retorted, "Who do you think I am - Lily Pons?" Kapp got his recording in the end by cagily suggesting that Bing turn over his royalties to charity, and to date some three dozen charitable agencies have benefitted through the sale of more than 1,500,000 impressions.

Crosby's prime professional asset is his extraordinarily agreeable, friendly, lyrical voice. It is completely natural. Dinah Shore once perceptively observed, "Bing sings like all people think they sing in the shower." He likes to sing. He sings while shaving, while driving a car and in every unoccupied moment of his waking hours. He never thinks about breathing, intonation or disphragmatic control

As a boy Bing took two or three voice lessons but gave them up when the baseball season began. He can read a score only in so far as he can see that the notes go up or down. But his sense of rhythm never falters and the quickness of his ear astonishes musical associates.

To all his recordings Crosby impoarts a simple dignity and depth of feeling which once moved a friend of his to remark that he sings every song as though it were the best song ever written. Many of his non-jazz recordings sell with year-to-year regularity of classics. In all, 60,000,000 Crosby disks have been marketed since he made his first record in 1931. His biggest seller is WHITE CHRISTMAS, 2,000,000 impressions of which have been sold in the United States and 250,000 in Great Britain.

Time and again Crosby has taken some new or unknown ballad and made it a hit single-handed and overnight. The day after he sings a song over the air - any song - some 50,000 copies of it are sold throughout the United States. A few years ago Crosby's eldest song, Gary, liked an obscure number called LITTLE SIR ECHO and pestered Bing until he broadcast it. No one was more surprised than the publisher when LITTLE SIR ECHO suddenly soared to the top of the Hit Parade.

Ever since Pearl Harbor, Bing has entertained tirelessly at camps, hospitals and bases. He has made innumerable short-wave broadcasts and transcriptions for troops overseas. He has broadcast in German to the Germans, who know him as Der Bingle...

Precisely what the future holds for Crosby no one can conjecture. His star is still in the ascendant. His contract with Decca runs until 1950. His contract with Paramount runs until 1954, Records which he made ten years ago are selling better than ever before. Crosby, however, seldom bothers to contemplate his future. If ever a day should dawn when the public wearies of him, he will complacently go right on singing - to himself.

Editor: It is important to remember that this article (especially when reading the statistics re record sales) was written in early 1945! It is also fascinating to read with the hindsight we possess - and to notice as you read thro' this issue of BING how some of the subjects touched on in this 1945 story crop up again - today! For instance, Bing's "simple dignity" in all his recordings, and his 'inability to read music'..... And we also know that his star remained in the ascendant to the end....

KEEPING TRACK

*** with ******* BERT BISHOP

Herein are logged new Bing records, wherever they appear; it will be appreciated that some of the records, included for completeness and posterity, are not easy to come by unless you have access to specialist shops - or overseas friends willing to acquire and supply! Will readers please note that though we have preserved our usual heading for this feature the first record is dealt with by the Editor for reasons - to coin a phrase - beyond our control. After that, however, Bert continues....

"COME SHARE THE WINE" — UK United Artists UAG 30294
Price: £4.99p (Stereo)

1. Come Share the Wine
2. The Best Things in Life are Free (TWLAA)
3. I Got Rhythm (AMTL)
4. We've Only Just Begun (BM)
5. Children (BM)
6. Mr. Keyboard Man - The Entertainer (CSDM)

1. A Little Love and Understanding (BM)
2. Cabaret (AMTL)
3. Change Partners (CSDM)
4. The More I See You (BM)
5. Something to Remember you by (AMTL)
6. The Good Times (TWLAA)

The sleeve is tasteful in green, with Bing rather startlingly in a red sports shirt holding a glass of wine. I believe I read somewhere this was a special portrait. Excellent really, not too young, not too old, one might say. On the reverse there are lengthy notes by a gentleman by the name of Stan Britt; very readable. There is a further picture of Bing on the reverse with full details of the technical direction and production of the album - Ken Barnes, producer, Pete Moore musical arranger and director, and other technical personnel. There are mentions, too, of various Bing clubs including the International Crosby Circle. This, however, was inserted in either a curiously ill-informed manner - or possibly with some definite purpose in mind. It matters not that Leslie Gaylor, our great friend, is listed as the ICC "representative" - except that Leslie may 'cuss' the extra work he will almost certainly be involved in as a result, i.e. forwarding enquiries to, would you believe, The Secretary!

Your Editor and, briefly, your reviewer (!) bought his first Crosby record in 1931 at the age of 15; he has bought many, many, more since those days. And always there has been a thrill, an eagerness, a pride of purchasing, a pride of possession, aye, a pride of acquisition accompanying those purchases. It never failed - until the time came to purchase this one. And this was on the day of its release, April 4 last. Ironically, I found myself buying all the three copies the shop had; and to further add to the irony, I asked them to get me three more! I don't normally undertake purchases for members as my Editorial/Secretary duties give me more than enough to cope with. But the pleas from overseas were not to be resisted.

So, I found myself buying more copies of this record, without enthusiasm, than any other I have bought! Life is strange, is it not?

And the reason for the unique lack of enthusiasm was the knowledge that one track was costing £4.99p. Incidentally, the 'code' in brackets following the titles listed above is an easy reference to the albums on which the track was previously issued, e.g. TWLAA (That's What Life is All About), AMTL (At My Time of Life), BM (Beautiful Memories), and CDSM (A Couple of Song and Dance Men).

However, not to labour the point, we can proceed immediately to the one track that needs 'reviewing'. And it is a real cracker, a real beauty. As far as the lyric goes one might fairly say it is a paraphrase of THOSE WERE THE DAYS, a nostalgic yearning for the days that are gone.... and isn't that, perhaps, what Crosbyana is now all about?

> "One thing is certain, however; hear but one bar of the opening vocal contribution to COME SHARE THE WINE and that rich baritone could be no-one else but Bing Crosby..."

And there, sleeve-note writer Stan hits the nail precisely on the head. Bing sang this song magnificently, his voice strong, powerful, even authoritative yet always with that curious 'sympathy' we hear in his voice. Truly the master to the end. Here again, in this instance, Bing's inborn ability to pick a relevant word in a lyric and give it all the meaning in the world....."you're welcome...HERE..." The arrangement is novel, beautifully balanced, highly musical and yet another credit to Pete Moore. And to further soften the pill - sorry, sweeten the pill!) the track is lengthy, running by my imprecise timing to about $3\frac{3}{4}$ minutes.

That curious 'sympathy'...Bing always maintained he was merely a good phraser; well, he certainly was that. Unique, despite what some may say of the 'newer fellas'....but its that 'sympathy' that never fails to rivet me. And Bing always had it. I don't mean dewy-eyed, trembling-lip sentimentality. Far from it. What I do mean is his complete capacity to grasp what the lyric means, what the writer was saying. Bing must have been a joy to lyric-writers - despite Cole Porter! And here that 'sympathy', or 'feel' for a song is at its best: listen to Bing

> "The streets were dark and the night was cold,
> I had nowhere to go....
>
> and
>
> "Its very hard to feel at home - when your home
> is far away...."

Bing so beautifully conveys the desolation of such a situation; then uplifts us with his joy of singing-along in the warm tavern. Of course, it can be truly said that Mr. Crosby was perhaps the truest professional in the world and a song was a song was a song...but he makes it difficult to believe that the way he interprets them.

Yes a lovely track and a delightful surprise.

For the rest, we are recently familiar. Most of it excellent - as we said, also recently. I still can't work out precisely what the lyric of A LITTLE LOVE AND UNDERSTANDING means - but I love it. And such a tuneful arrangement. CHILDREN, on the other hand, has an admirable lyric, but remains - for me - a quite unmelodious, contrived, song. But there's really no need to comment further.

We do, however, have some words from the producer contained in a letter to Leslie Gaylor. The latter has passed it on to us so we imagine there is no objection to publication in these pages.

(Cont. over

Ken Barnes writes:

> I remember you were asking me if it would be possible to do alternate takes of the reissued numbers. This was not really possible because the original masters were usually edited together from existing takes. As you know, Bing would generally only do two or three takes and then get on to the next song. So in order to give record buyers the best of Bing - also the best of the orchestra - I would make it a general rule to splice together the best of each take.
>
> What I have done, though, in the case of COME SHARE THE WINE album is to remix certain titles and generally refurbish the sound - and I hope you will agree that there is some improvement on the original issues. As for the title track, this is actually one song on which Bing never even heard a playback. He did only two takes - neither of which was perfect - and then said to me: "We've got a lot of songs to do today - and I don't have a lot of time to spare. Let me do the others, and we'll pick this baby up another time."
>
> Well, as you know, he never got around to it. But by cutting back and forth between the two takes we now have a fine and perfectly releasable performance. I hope you like it.

Sad that Bing never heard his issued (or unissued!) fine rendering of this song. It goes without saying that, listen as you will, it is quite impossible to tell where Ken's cutting back and forth was done. A further illustration of how tracks can be contrived by modern technology. And finally, before handing over to Bert Bishop, I must confess that I haven't sat down and made a track by track comparison of the new album with the previously issued ones. Now - Bert!

THE FAMOUS PAUL WHITEMAN "Jazz a la King" (1920-1936) RCA Black & White
French 2-LP set, Mono.

Record 1, Side 2:

Wistful and blue	-4	
Muddy Water	-3	
I'm Coming Virginia	-7	(not take -6 as stated)

Record 2, Side 1.

Side by Side	-1	
Magnolia	-1	
Five Step	-2	(previously unreleased Alternate Take)
Mississippi Mud	-2	
From Monday On	-6	

An important album from the collector's point of view due to the inclusion of a previously unissued alternate take of THE FIVE STEP. According to the rear sleeve-notes, which are copious and informative, I'M COMING VIRGINIA is also an alternate take but careful listening has not substantiated this claim - and these early recordings of a jazz nature do have notable differences which make for fairly easy identification of varying takes.

Altogether there are 33 tracks on this import album (available from "The Swing Shop") and with eight of these featuring Bing it represents good value. The fold-out double sleeve is entirely in black and white

and is produced in the form of a four-page newspaper called "The Jazz Tribune". The front page prominently features one of the few photographs on LP of the complete Whiteman Orchestra in full swing - including (almost certainly) Bing sawing away with his violin with rubber strings! Well recommended.

SEASONS Reader's Digest (Polydor) RDS 9170 U.K. Stereo.

This unusual equivalent to the original UK-Polydor release has the first seven tracks on Side 1 and the remaining five on Side 2. In other respects the actual LP plays identically. However, the sleeve is quite handsome and in my opinion better on the face side by virtue of the painting of Bing which makes him look natural and human rather than with that photographically somewhat inane grin of the Polydor release.
The rear sleeve carries a fifteen-hundred word biography of Bing which, clearly, accounts for practically the whole cover. An interesting variation on an album of lovely songs beautifully recorded - with the exception of SLEIGH RIDE - anathema to my ears.

HOLIDAY INN Soundtrak STK-112 (Sunbeam Records, USA) Mono.

Following in the wake of BLUE SKIES another delightful album taken directly from the film soundtrack and featuring all the important musical excerpts, most of which are by Bing, of course. Fidelity is very good.

COMMAND PERFORMANCE VICTORY EXTRA Radiola MR-1100 US Mono

A unique broadcast in the annals of radio broadcasting, this album brings together a veritable host of stars and personalities hosted by Bing. The actual airing took place on 15th August 1945, which was V-J Day. Really for nostalgia buffs only as Bing has only the one song though he is heard quite frequently throughout. A full hour's delight.

JUDY AND BING Tandem Records LP-1904 US Mono

Tho' sub-titled MAIL CALL, Vol 2, so far as the Bing side is concerned the programme featured is a "G.I. Journal". He is not heard on Side 1. Programme details are:

1. Sunday
2. Comedy routine
3. The one I love
4. Comedy routine.
5. People will say we're in love (Bing and Judy duet)
6. Comedy routine
7. I'll be seeing you
8. Comedy routine
9. You tell me your dream (Bing & Judy)

BING CROSBY ON V-DISC Dan Records VC-5018 Japan Mono

Wait till the sun shines Nellie
The waiter, the porter and the upstairs maid
Down by the River)
Only forever) Medley
Its easy to remember)
Medley from Pennies from Heaven
Part 2:
Medley from Dixie
Part 2
I've got my captain working for me now
Medley from Waikiki Wedding
Country style
The one I love belongs to somebody else
I'll get by
Dear old girl
These foolish things
There's a small hotel
Poinciana

It should at once be pointed out that this is not a Japanese MCA album, but one that has been 'pirated'. Consequently the usual high standard of reproduction is conspicuous by its absence. No attempt

has been made to filter out the very obtrusive surface noise that plagued these 'special for the Forces' wartime records. But if you can overlook - or become accustomed to - the heavy cracle then there is much of interest to listen to, though from a collector's point of view in no way comparable to the actual possession of one of the wartime shellacs. In any event, many of the tracks featured on here are taken in the first place from the Kraft Music Hall tapes, and most of us have these in fairly good fidelity.
Sleeve graphics are inferior, too. The Face being very basic in brown with an offset black, red and white striped "V". The rear sleeve carries reasonably detailed notes and the usual Japanese language slip obscures part of the sleeve. Inside, a booklet advertises about 30 similar records by other artistes.

HOLIDAY TOAST Twentieth Century Fox T551 US Stereo.

A reissue equivalent of A TIME TO BE JOLLY, the Christmas album.

FIRST HEARD - SENTIMENTAL BING FH 31 UK

The LP title is highly misleading as this LES BROWN & HIS BAND OF RENOWN record features only the one Bing track: ANYTIME, from a radio programme.

BING SINGS THE GREAT COUNTRY HITS Capitol SM 11737 US Stereo.

A reissue equivalent of the UK version with the same title.

BING & BOWIE B & B 45-100 France 45rpm 'Single'

Little Drummer Boy/Heroes
No myth, but this indubitably elusive single has at last come into my collection and must be considered rare, though a'pirate'. On Side 1 Bing sings the title given while Bowie counter-points with PEACE ON EARTH. Though Bing doesn't sing on Side 2 he does introduce David Bowie. These tracks are taken from Bing's last Christmas Special in the UK

WHITE CHRISTMAS/GOD REST YE MERRY GENTLEMEN MCA 111 UK 45rpm single

Tho' mentioned in BING No. 55 it should be mentioned that this past year's label is completely different from the usual "rainbow" label in being a pale, pinky, mauve - and very attractive, too. One that many label collectors would appreciate if they can find one at this late stage.

A BING CROSBY COLLECTION VOL III Embassy 31751 UK Mono

A direct equivalent, of course, of the US version reviewed in BING No 54

WHITE CHRISTMAS Decca 184001 French Mono

A direct equivalent of the so-called s/t LP issued in many countries.

JAZZ VOLUME 4 - JAZZ SINGERS Folkways Records FP59 US Mono

Louisiana
This LP is only included in order to keep the BING CROSBY LP-OGRAPHY supplemented; for the record dates from 1951!

WHEN IRISH EYES ARE SMILING MCA 519 US Mono

A direct equivalent of Brunswick LAT 8278; the contents are listed on page 77 of THE BING CROSBY LP-OGRAPHY. The "rainbow" label is a variation as is the terrible sleeve. Supposedly a pair of 'colleen's'

eyes peer in boss-eyed manner through a bone-shaped cut out. Better illustrations are seen on most primary school classroom walls. For my money, this album is the better of the two Bing's Irish, being more sentimental than.....

SHILLELAGHS & SHAMROCKS MCA-177 US Mono

Another good, though mainly novelty type, collection of reissued tracks, this time sticking to the original front sleeve illustration of 'the little people' brandishing shillelaghs (and a harp) whilst disporting on a clump of shamrock. LP-ography Page 76, LAT 8106 gives the contents.

12 STARS 12 HITS CBS 52406 France Mono

St. Louis Blues
Bing with Duke Ellington, here pictured with ten other famous 'stars' of the popular music world, and singing the famous W.C.Handy song.

MERRY CHRISTMAS Barclay BA 215 France Mono

Several albums from France this quarter, and nice to know that Bing is still popular enough there to reissue these established catalogue LPs. In this case LAT 8556 (p. 79 LP-og)

BALLADES DE L'OUEST RCA-Victor 430624 France

Here we have quite an interesting offering from French Victor by way of an edited 2-LP set, How The West Was Won, down to a single album. I've not heard it but imagine that it relates to the songs (ballads) only.

GOLDEN DAYS OF RADIO GDOR 21-25/GDOR 26-30 US

Bing in radio sketches with Arthur Q. Bruan in 1944 makes up only one track on this obscure album of air-shots.

THE BIG BAND ERA 'The Passing of the 'Forties' Vols 5 & 6 LSP4605 & LSP4606

Two more radio songs, one on each album, bring only a minimal interest by way of I WONDER WHY (with Judy Garland) and I'VE GOT THE SUN IN THE MORNING. These two recordings turn up with monotonous regularity - and not always hi-fi!

THAT CHRISTMAS FEELING MCA COP/S 3630 US 'Enhanced Stereo'

Though issued on UK Music for Pleasure one refers to the original issue for the equivalent in Decca DL 8781 (page 100 - LP-og)

A CHRISTMAS SING WITH BING AROUND THE WORLD MCA MCFM 2873 UK
" " " " " " " " MCA 15018 US

Both these recent releases are reissues of the CBS Christmas 1955 broadcast with carols and linking dialogue by Bing - page 77 LP-og)

40 GALA PERFORMANCES Pickwick PLD 8006 US Stereo (2-LP set)

Side 2: LOVE IS BLUE Side 3: UP, UP, AND AWAY
Original performances from many artistes with the Bing content minimal as shewn.

HIGH SOCIETY Capitol W 750 France Stereo

Again an interesting album from across the Channel. Although the LP content is identical to previous releases, here the sleeve is entirely in Gallic.

THAT'S ENTERTAINMENT Part 2 MGM 2315 US Mono

Another blockbuster from Metro-Goldwyn-Mayer featuring musical clips from that company's films. Bing sings TEMPTATION from the 1933 flick, GOING HOLLYWOOD.

THE MAD FIDDLER FROM PHILLY - JOE VENUTI Shoestring SS111 Mono

Although these GEC excerpts are, musically speaking, all Venuti and Orchestra, Bing is to be heard in unedited dialogue from his introductions of Joe. This is an excellent LP; very funny - even the sleeve-notes - and the violin work is great.

Editor: Bert would like to know if members would like details of equivalent CASSETTES included in the KEEPING TRACK feature.....

20 GOLDEN GREATS seems to be quite a flop - and EMI/MCA seem resigned to it, too. I must say the projected publicity campaign was the dampest of squibs... the record was prominent for about 48 hours in our local shops. I have a feeling the teen-age assistants couldn't wait to tear down the few pictures and re-instal Mr. Presley.....and, honestly, it DESERVED to be. Now they will, I suppose, conclude CROSBY DOESN'T SELL! Yet the mail they have received complaining of the constant duplication of 'greats' (when so many others are available) and the errors over recording dates might make them think again...

> We have been meaning to mention for quite a while now a record on the SUNSET label entitled THE DANCING YEARS OF BING CROSBY. As this features a picture of Bing dancing, plus his name most prominently, people could be excused for thinking they were buying a Bing record. Not so, of course. It is merely a band playing a fragmentary selection of his songs. And I think deception was not accidental, either.

Referring to a German MCA album in the last issue (p. 52) Bert Bishop wrote: "...it features the only known issue of an alternate take, i.e. A GAL IN CALICO." Half-a-dozen members raised their eyebrows (in letters to me and figuratively) but Bert, was, of course, referring to alternate takes of the one song mentioned, not others which are fairly prolific. (See the ABC!)

And it is confirmed that the Gang Song singalongs were reissued, in one instance at least, slightly edited. Let Mervyn Thomas (52 Gratwicke Rd., Worthing, Sussex) fill in:

> I got the three volumes of Crosby Classics in the HMV Shop in Oxford Street. The crazy thing was that there was a SALE and on a huge rack inside everything was less than half-price. All the Crosby Classics were there at £2.29 each. In the regular "browser" under Bing Crosby these self-same records were offered - at £4.79p! The catalogue nos. were Vol 1: SM11738, Vol 2: SM 11739 and Vol 3: SM 11750.

Other members picked these up, it seems, in W.H.Smith's, being specially imported sale records but of West German origin on Capitol Records, printed in the USA! Now these were a real boon for the people who managed to spot them for these former Warner Bros. albums are not, very definitely, in the category of reissued records ad nauseum, if one dare use such an expression anent a Bing record!

One gets the impression that countries OTHER than Britain are doing a better job on Crosby records - Germany, France and certainly Japan. Take, for example, that condensed HOW THE WEST WAS WON referred to above by Bert Bishop. How this record is longed-for in this country.

But the whole question of record promotion and distribution is now well and truly in the melting-pot - as we discuss elsewhere in this issue.

THE

(A)LTERNATE (B)ING (C)ROSBY

****

Ac-cent-tchu-ate The Positive
L 3685-A-B
8 December 1944
Duration: 2:39 (A), 2:34 (B)
Variation: Word. 2:06 (A); 2:02 (B)

The recording consists of a full chorus followed by a verse followed by another full chorus. There are only two word variations and one of these is almost undetectable. However, about half-way through the second chorus is an unmistakeable variation. In a line sung by The Andrews Sisters that runs:

"to illustrate (well illustrate)(well demonstrate) my last remark"

Bing interjects with the words in brackets as follows:

Take A: "Well illustrate"

Take B: "Well demonstrate"

****

Thus, an entry from the latest ICC publication which we are proud to present to members: THE ALTERNATE BING CROSBY (A.B.C.) by COLIN PUGH, of Bristol. When we say Colin is one of the most knowledgeable, most prolific, and most DILIGENT of Crosby collectors we do so in the complete belief that you will wholeheartedly agree when you have digested his A.B.C.

It deals, of course, with alternate 'takes', the variations in the recorded performances Bing turned in for any record. We know that to some members they are only of little, if any, interest. But there are others who find the subject quite fascinating. We venture to suggest, however, that many of those hitherto uninterested in 'takes' will develop a new interest in their records with the A.B.C. beside them! And some of the variations again afford new evidence of Bing's inventiveness when recording; he didn't stand before the mike with a song-sheet in his hand!

There are 188 entries covering 209 titles and full introductory notes to explain WHY alternate takes and other interesting information. There can be little doubt this is a tremendous addition to published works on Bing's recording career and we congratulate Colin Pugh for this service to our members, and also for his monumental diligence in compiling such an authoritative work.

It is available from the secretary, REG BRISTO, at £2.50p post and packing paid. As stated in the last issue of BING, realising its perhaps 'specialist' appeal a limited quantity only have been printed so it would be as well not to delay. It is available to European members at the equivalent to £3.00 sterling; to American and Canadian members it will be air-mail posted for eight dollars. Australian members their equivalent of £3.50 for air-mail posting. A special quantity will be put aside for overseas members in view of the inevitable time-lag in their receipt of the magazine.

****

WHOOPS! SORRY ETH.....

ETHEL SMITH, that is, and to members! Or it might be entitled MIGHTY LAK A BLOOMER!

Musing over something Ethel Smith, the celebrated organiste, had said, we said guilelessly 'unless I'm making a monumental error.....no instance can be found of Ethel recording with Bing....' Won't you come into my parlour, methinks!

Well, as to be expected in the face of such a howler, members showered me with corrections, pointing out that Ethel Smith did indeed appear on record with Mr. Crosby on at least four titles:

MIGHTY LAK A ROSE (4.12.45)
THE SWEETEST STORY EVER TOLD (4.12.45)
JUST A PRAYER AWAY and (24.7.44)
MY MOTHER'S WALTZ (24.7.44)

And very nice contributions, too. I was most touched at the way some members just did not want to crow over the Editor! "I think you will find...." they said, with charming diffidence. And there were those who said, in effect, HO! HO! HO! What a bloomer!" As it was..... Something I did notice, however, was that while readers pointed out TWO titles mentioned above, no reader mentioned the complete fo !

The reason for my monumental aberration was that I quickly consulted my list of "Bing Accompanists" and was aware of Lehman Engel as MD I failed to note the supporting artists, e.g. Ethel Smith, the Song Spinners..... but you're not interested in footling excuses!

Then there were those who sent CASSETTES of the songs.....to make sure.

We did know that Ethel had appeared with Bing on the Kraft Music Hall but we were referring to commercial recordings and cannot dodge the monumental blunder tag.

> And while on blunders, also in the last issue, page 20, we remarked re. the attendance of Stan and Irene Austin of Yiewsley, West Drayton, at the get-together at John Bassett's home that Irene, in choosing a record to be played, might easily have selected a Sinatra record! Most unkind - and completely untrue! We confused Irene with another lady of Middlesex...more regret!

However, on safer ground (we hope) the following is of interest: someone who recorded with Bing was XAVIER CUGAT, the Latin-American big-band maestro and in his book (1949) RUMBA IS MY LIFE he wrote: "...when my contract with Columbia Records was about to expire I warned Manny Sachs, busy with other matters, of the expiry date. I saw no cause for red-tape delay. The day my renewal option was to be taken up, the delaying tactics were still in order. I took immediate advantage of the lapse and did a recording date with BING CROSBY. I made four sides with Bing, BAHIA and YOU BELONG TO MY HEART becoming outstanding Decca hits. I was about to dicker with Decca when my new contract from Columbia arrived...."

The other two sides Bing made with Xavier Cugat were, of course, HASTA MANANA and SIBONEY.

Cugat also stated in his book that when Bing and the Rhythm Boys sang with Gus Arnheim their theme song was SAY IT WITH MUSIC. That's new to us.

THE PALLADIUM MEDALLION

To all those members, and others, who have enquired about the above the following correspondence is printed to explain the situation without further comment except that it is understood that Mr. Nathan will be returning cash to those who haven't yet received it.

PHILIP NATHAN LTD. March 1st 1980

Dear Mr. Bristo,

I have not heard anything yet from Mrs. Kathryn Crosby, it seems as if they intend not to allow me to issue the medals, which would be a pity.
I was wondering if you might consider writing to her and asking if those ICC members (about fifty) who have ordered copies, could have them. Even if the Crosby people would prefer that I did not continue with the project it would allow me to round it off without disappointing everyone.

Yours sincerely,
PHILIP NATHAN

THE INTERNATIONAL CROSBY CIRCLE. March 6th 1980

Dear Mrs. Crosby,

Mr. Philip Nathan, designer and executor of the plaque which has been placed in the foyer of the London Palladium, has been in touch with me as it seems there is some objection to his proposal to provide miniatures in bronze/silver of the plaque. A lot of our members will be disappointed if this does, in fact, prove to be the case, especially as wel feel it was largely at the interest and enthusiasm of our members that the plaque was commissioned by the Palladium. Mr. Nathan's plans were not in any way an exploitation of Bing's memory. We would be grateful, therefore, if Mr. Nathan had your permission and goodwill to proceed with his plans which will then not disappoint our members.

I am happy to tell you that I returned to work after an eleven months absence due to my fractured femur and am well on the way now to normal walking.

With warmest regards on behalf of
myself and all our members,
REG BRISTO
(Hon. Sec.)

LAW OFFICES OF
WILSON, SONSINI, GOODRICH & ROSATI, Professional Corporation.

Please reply to: PALO ALTO

Mr. Reg Bristo,
The International Crosby Circle. March 26th 1980

Dear Mr. Bristo,

Mrs. Kathryn Crosby requested that I respond to your letter of

(Cont over

March 6, 1980. The brochure we reviewed relating to the offering of the plaques indicated that sale of the plaques is a profit-making enterprise. Any exploitation of the name or the likeness of the late Mr. Crosby requires specific written consent from the Crosby family. Further, the family generally expects compensation when a profit making enterprise is involved. Therefore, the person profiting by the sale of the plaques should develop a proposal for Mrs. Crosby's review stating the amount he would be willing to pay for the right to exploit the name and likeness. The proposal should be sent to me.

Mrs. Crosby, of course, is most anxious to cooperate with the ICC; however, as mentioned above, with commercial exploitation it is necessary to secure the family's consent and to share the profit of the enterprise.

I look forward to an early response.

Very truly yours,
Wilson, Sonsini, Goodrich & Rosati.
(Sgd) Roy L. Farrow.

cc. Mrs. K. Crosby.

Mr. Roy L. Farrow,
WILSON, SONSINI, GOODRICH & ROSATI April 20, 1980

Dear Sir,
I acknowledge receipt of your letter of March 26 last, received with considerable surprise if not astonishment. As an 'amateur' association of some 30 years standing to honour the late Mr. Crosby we are in no way connected with the medallion project except that it appears that 50 or so members of ours appear to be disappointed at not receiving these fine mementoes.

I wrote to Mrs. Crosby on a purely informal and friendly basis as, indeed, I frequently did to Mr. Crosby in the past, as the sculptor had sought my good offices as honorary secretary in attempting to clear up some problem.

It is recommended you communicate with the people named in the brochure to which you refer; I can say, however, that I have heard that because of what has happened to the price of silver recently the project has virtually been abandoned.

On a purely personal basis I find myself wondering where respectful remembrance of a gentleman venerated worldwide ends and "exploitation of the name or the likeness" begins. However, these are matters for the originator.

Yours faithfully,
REG BRISTO.
Hon. Secretary.

We need only add that any further communications will be passed on to members as and when they arise.

LESLIE'S BACK!

LESLIE GAYLOR, of course

My thanks - and apologies - to all those who wrote, wondering about my absence from the pages of the last issue of BING - and in view of that absence, this is my first opportunity, a most belated one at that - to thank members for the host of Christmas greetings. I can't quite explain that absence either; for some inexplicable reason I seem to lose the power to put pen to paper for a period.

After many thousands of letters received and answered over the past fortt years in my Bing 'plugging' activities a kind of inertia seemed to set in. I felt I needed a rest, a break. On the other hand, the real 'culprit' may easily have been the new electric fire acquired last winter which proved a lovely comfort on the cold winter evenings. At any rate, after a long day's work it needed very few minutes before its comforting glow for me to drift off...anyway, thanks for the kind enquiries.

Last year I managed to acquire the excellent 6-lp-set BING SINGS which was issued in the US by READERS DIGEST. My friend, Les Wilson of California, then sent me a fine brochure put out by the same people concerning their second boxed set, again of 6 lps entitled BING SINGS AGAIN. Sadly however, this proposed follow-up of records was cancelled because of unstated production problems. I noted, though, the intended contents which included numerous common releases though containing many interesting new items - new to records, that is. So I wrote to them in the States with some suggestions that would have meant changes in their original lay-out. My suggestions included a section for 'show' songs or songs featured in films such as GETTING TO KNOW YOU, MARRYING FOR LOVE, LIKE SOMEONE IN LOVE, etc. etc. I received the following reply:

READER'S DIGEST 750 THIRD AVENUE, NEW YORK, NY10017

Dear Mr. Gaylor,
Your letter of February 24th has been referred to me by our Product Manager since I am the person who compiled our two Bing Crosby albums.
I can certainly understand that the real Bing Crosby collectors would like to own everything Crosby recorded including the numbers that were not big hits. However, the collectors' market is very small compared with the mass market which a direct mail house like ours must reach.
In other words, we do not have a list of several hundred thousand Bing Crosby collectors. We do have a pretty good idea of general music buyers who would buy a Crosby collection if it included enough of their favorite songs and provide good all-round entertainment.
I believe that some of the British companies put out more collections for the connoisseurs than do the American companies. I know there is relatively little of Crosby's vast discography available here. We have been quite pleased that our two Crosby offerings (Bing Sings Again, actually will not be released until September) may be counted successful. (The new set has been

market-tested).

Bing Sings Again will have material from several different record companies plus radio performances. In putting these sets together, we have had a number of disappointments. For several of the titles, the masters could not be located and others were of very poor quality. Some numbers such as those from "High Society" are not available to us.

I am sorry if you will be getting a number of duplicates but I am sure you understand that we are not a "specialty house" but rather a mass marketer. Thank you for your most kind and informative letter.

Sincerely,
William L. Simon,
Senior Music Editor

Last February saw my 59th birthday dawn and a belated present that I received came from my good friend Ken Barnes. This was none other than two test pressings - single-sided - of the COME SHARE THE WINE album, now, of course, on general release. Apart from comprising a couple of collector's items these records enabled me to hear the title tune some weeks in advance. Personally I found this to be a pretty exciting track, complete with a modern-style catchy accompaniment provided by Pete Moore and the orchestra.

Knowing some time ago that this album was in preparation I wrote to Ken asking him if he could issue or create some alternate takes since it is, apart from the title track, compiled of recordings previously released. You can see Ken's reply in KEEPING TRACK. Nevertheless, we must all hope that this albym proves successful.

A further release from Ken Barnes can be expected in May, probably towards the end of that month. This is a most exciting project indeed and every track is great. It will consist of a dozen recordings which will have their first-ever commercial release and are from the CBS radio series of recordings that Ken acquired for Phonogram and the Philips organisation.

I have heard all these tracks and I feel certain everyone, members and the general public, will be very pleased with them. These are the details - label number is not available as I write:

COME RAIN OR COME SHINE: (Philips label)
BING, BUDDY COLE, PETE MOORE

1. Anything Goes	1. New Sun in the Sky
2. Chances are	2. My Ideal
3. This Can't be Love	3. Sunday
4. Old Cape Cod	4. Don't take your love from me
5. At the Jazz Band Ball	5. My Baby just Cares for Me
6. I see your face before me.	6. Come Rain or Come Shine

At this point I would like to mention that a very fine quality record of two of Bing's Christmas radio shows is available from Mike Slipman (see listing elsewhere in this issue - Ed) - THE GREATEST CHRISTMAS SHOWS MF/210. The price of this record is worth it if only for Bing's fine rendering of a lovely ballad called A THOUSAND VIOLINS. This song was featured in the Bob Hope film "The Great Lover".

Another great record is the BUDDY COLE/BING CBS Radio material in its original form and I know that many British fans who don't have USA contacts are a little concerned they may miss out on this one. I am

indebted to my good friend Leslie Wilson of California for my copy, which is entitled A TRIBUTE TO BING CROSBY. I hesitate to say this is a 'must' for collectors because of probable difficulty in obtaining it. Les Wilson tells me it was a radio programme that was made up many years ago and utilksed previously recorded Bing and Buddy Cole tracks which were edited into the programme with introductions and cross-talk between Bing, Buddy and radio announcer George Fenneman. Les went on to say that the programme was, alas, never aired because of the lack of a sponsor.

> For those who may have relatives or friends in the USA they might prevail upon them to get the record for them from LIBRA VII, c/o Columbia Records, PO Box 5946, Terre Haute, Indiana, 47804 and thence have it sent here. Price is six dollars 98 cents, plus one dollar for handling and postage - roughly £4 in our currency. There is, I am given to understand, NO SHIPMENT of the record by the company outside the States. Song content is Way Down Yonder in New Orleans/You're Driving me Crazy/You Took Advantage of me/Where or When/That old Black Magic/Try a Little Tenderness/ Rain/Ol' Man River/In a little Spanish Town/Yours/Arrivaderci Roma/Thank Heaven for Little Girls.

All superb stuff - and the WHERE OR WHEN track clearly demonstrates just how fine the Buddy Cole Trio was. They and Bing were truly a brilliant combination.

This record was a complete surprisd release, apparently, since now all the vocal material is either available to MCA in the USA, or to the Phonogram/Philips organisation in Britain but luckily there seemed to be no opposition from these other parties, unless of course, there was some clause in existence.

> Many members will by now be owners of Ken Barnes's book THE CROSBY YEARS. Reports indicate that it is going down really well. For myself, I love the good qualkty paper, the fine printing and clear photographs and itis certainly well produced. I must add a little mention relating to the record reviews in the book, since some while ago Ken wrote to me that his opinions of certain records may differ somewhat to those of the "Crosby purists" - as he described them. So if his views are in any way in agreement with your own well, I suggest you 'warm' to them. But if the reverse is the position whlly or in part, well don't accept his views as 'gospel' since other than personal opinion there is no datum line from which to work from. You have your own views - like I have and they are the dominant ones!

Personally, I would rather had had NO record reviews in the book but instead some little facts about the songs, instead. I'm a firm believer, however, in the old saying 'one man's meat is another man's poison'!

Actually, when discussing records with Bing one day I remember he said to me that "..it doesn't matter what I record there's always somebody who doesn't like this or that. You just have to go along. and hope for the best."

We have waited a long time for the book and it is a great pieee of Crosbyana. Let us all enjoy it and give due credit to Ken for his enterprise and effort.

Finally I would like to take space to wish the American Club Crosby much success now that it is under 'new management', namely those

great stalwarts of Crosbyana - Al Sutton and Herb Bootman. And Morton Miller, as keen a 'Bing man' as any around handles the secretary-treasurer post. Those desirous of joining this American Club Crosby should send money equal to eight dollars to Morton Miller or more by arrangement if you want the magasine BINGANG posted air mail - all correspondence may be sent to PO BOX 8283, Sacramento, California, 95818, USA for any of the three gentlmen named.

> And it is appropriate for me also, having received and enjoyed BINGANG for many years, to send my personal thanks to two great gals who kept Bing's flag flying for so many years in the States (and elsewhere), namely Pat Sullivan and Priscilla Koernig.

Editor: I know- from the mail I received - that members will be relieved and thankful to see that Leslie is well and back in print in his usual manner. I must say the READER'S DIGEST letter is full of commercial sense, whether we like it or not. Les covered a fair bit of ground too - at one point I thought he was setting up a rival KEEPING TRACK!

As regards his comments on Ken Barnes's review of records it is a very valid point: such choices are entirely personal and should be taken as such. But having said that I must say that, over the years - and many of them at that - I've found a remarkable unanimity over certain areas of Bing's work and this indicates the way people 'hear' Bing. And by the same token, one gets an impression of how other people do NOT 'hear' Bing as one reads their views on certain recordings. It can be illuminating.

A REMINDER WELL IN TIME THAT THE ANNUAL ICC DINNER AT LEEDS WILL BE HELD ON SUNDAY, 28th SEPTEMBER NEXT: THE ORGANISER FOR BOOKINGS IS, OF COURSE, MICHAEL CRAMPTON, 19 CARRHOLM CRESCENT, CHAPEL ALLERTON, LEEDS, W. YORKS. I'M SURE NO OBJECTION WILL BE RAISED BY MIKE IF MEMBERS LIGHTEN THE LAST-MINUTE LOAD BY BOOKING EARLY!

SO, THERE WAS SOMEONE....

KEN HILL of Luton sent us an amusing cutting concerning a newspaper article on Red China:

> "...still, on a starry night in Shanghai, the teenagers surrounding me on the crowded dockside aren't really interested in talking about revolution or the glory of Chairman Mao.
> Their requirements are more down-to-earth.
> A young girl, simply dressed in blouse and trousers, leaned forward and said: "Last year on the American radio I heard about the death of a very famous old man."
> Puzzlement on her pretty face, she added: "Tell me, please...who was Bing Crosby?"
>
> ...WHO HADN'T HEARD OF BING !

THE SADDEST NEWS

With the deepest sorrow we record the death of our great 'mate' from Down Under, KEITH HYDE. The news came to us late at night in a phone call from Johnny Joyce of Gateshead who had been thoughtful enough to keep in touch with Mrs. Hyde by telephone. We had known for some time that when Keith mentioned in a letter that he hadn't been too well that he was, grievously, terminally ill, in much the way that befell Bob Roberts in 1977. In fact, I remember with particularl poignancy that Keith wrote me a most sympathetic letter on hearing on my accident and it was indeed, in that letter that he mentioned so casually his unease.

Keith corresponded with so many in the United Kingdom; and from his first letter one knew what a great chap he was. So enthusiastic, so dedicated, so knowledgeable - a Crosby man of the first order and one felt instinctively he was 'one of us', completely on our wavelength. And like all of our Australian 'cobbers', Keith suffered the keenest disappointment when the tragedy of October 1977 meant that Bing was not, after all, going to make his long-promised, long-awaited, Australian visit to afford his admirers there the chances we had enjoyed in the last two years of Bing's life.

Keith's demise came quite quickly we understand on his last admission to hospital on March 31 last. TOM NORTHROPE, one of Keith's closest friends, also living in West Heidelberg, Victoria, told us of the funeral:

> It was very big in the number of people that attended. GORDON WALL came from Adelaide, HENRY HOLLOW from Tasmania, and a couple from Sydney. The Victoria Crosby Club was, of course, represented by BOB MACHLISS, and many other members attended.
> The burial service was a beautiful one, conducted by the father of Keith's son-in-law, a retired minister.
> Keith had always expressed a wish to have Bing sing "Swing Low, Sweet Chariot" at his funeral - a wish he had expressed many times at our 'brandy and record' nights. Gordon Wall had prepared a tape in Adelaide, and like everything that Gordon does, it was truly magnificent. It will be easily imagined the effect on the mourners this sung tribute by Bing had. I had the task of operating the tape-recorder and believe me, I was as broken up as anybody.
> However, afterwards - and again in accordance with Keith's wishes, his many friends gave him a tremendous 'wake'. Precisely what Keith wanted, and certainly what he would, one feels, have greatly enjoyed.

Farewell Keith - you were one on your own.....

WE WERE IN NO WAY forewarned of the death of one of our good Spanish friends, CARLOS UBACH, of Sabadell, Barcelona, Spain. Compared with Keith Hyde perhaps Carlos was one of the 'newer fellas' but there was no doubting his sincerity and friendliness. This news came to us via Mrs. Beryl Overbury of Redditch (and the Sinatra Society). The sad news came as a distinct and unwelcome shock. Carlos used to write to me, and especially Beryl, in nigh perfect English. And the astonishing thing is he learned his English by his enthrallment with Bing

- and the lyrics of his songs! I, and most certainly Beryl, spent quite a bit of time enlarging on the precise meaning of some of them. A remarkable achievement one feels.
Carlos because of his involvement and enthusiasm came to Britain several times in the last few years to attend concerts by Bing and Frank Sinatra and, as we have indicated, was a particular friend of Mrs. Overbury who helped to arrange these visits. As in the case of Keith Hyde, we shall miss Carlos and his cheerful, enquiring yet always friendly letters.

Our sincere condolences also go to MRS. JEANNE ANGIS, of Hove, whose husband died in February in Hove Hospital. In a moving letter Jeanne says:

> The Lord has been good to me and my friends, who have never left me and I feel my husband, a good man, has gone to his just reward. As I listen to Bing singing "That's What Life is All About" it comforts me beyond description. May I ask all Catholics, and indeed, anyone so minded, topray for my dear late husband?

I'm sure they will

On the 'professional' front there has been the death of DICK HAYMES. Dick is well-remembered as a fine, baritone, singer, a contemporary it might be said of Bing, though somewhat younger. His career was eminently successful even though, as so many of the people likened to Bing appeared to do, it seemed to disintegrate far too quickly. Dick appeared in films, radio and records and on the latter is well-known to us for his efforts on the Bing/Andrews Sisters recordings of ANYTHING YOU CAN DO and THERE'S NO BUSINESS LIKE SHOW BUSINESS when his good, strong voice was heard to good effect.

Among Dick Hayme's marriages was one to the glamorous Rita Hayworth. It may not be too well known that he lived in England (in Surrey) for several years up until comparatively recently. He made what might be called a 'come-back' a few years ago but, alas, his voice was only a shadow of what it once was....But Dick Haymes had a big following and was, it can justly be said, a singer of quality.

Its a relief to turn to less melancholy news - inevitable as sombre news must be at times. We were delighted to receive in April the first issue of the US BINGANG under its new management and in its new format. It really is beautifully produced and augers well for the carrying of the Crosby banner in the States. And this is by no means a reflection on the diligent ladies who carried that same banner for over a decade, doing a grand job in the process. This is the change referred to by LESLIE GAYLOR in his columns - and just in case, in certain issues, the address to which all mail may be sent in connection with joining the American Bing club, we repeat it here:

PO BOX 8283, Sacramento, California, 95818, USA.

YOUR COPY OF THE "A.B.C." (Colin Pugh's study of alternate 'takes') is obtainable from the Secretary, REG BRISTO, at £2.50 post paid.

HERE IT IS!

THE CROSBY YEARS --

A new book on Bing is naturally a big event, and merits full treatment in such a magazine as this.

KEN BARNES

Hamish Hamilton Ltd
(Elm Tree Books)

£9.95p

* The publishers did well by us; true to their word, within a week of getting a comprehensive list of names and addresses from your Secretary - not forgetting a massive cheque! - the book was being delivered up and down the country well in advance of general publication. And, of course, dslivered at a discount of £2.00 per copy for as you will note above, the price was finally fixed at £9.95p Here, as an introduction, the book is specially reviewed for us by KEITH PARKINSON (Barrow-in-Furness)

ell, as proclaimed above, here it is at last. Sometimes prolonged anticipation leads to eventual disappointment, but Ken Barnes's book will please most people.

In effect, we have several books in one single volume because an attempt has been made to bring together several aspects of Bing the entertainer. In the process we learn a lot about Bing, the private individual

Part One of the book, THE LEGEND IN THE MAKING, is a brief biography mainly covering Bing's early years. Although we know the story from Bing's autobiography and numerous other sources, Ken Barnes holds the attention in the way he refreshingly re-examines Bing's formative years. Al Rinker and Matty Malneck help out in the telling, and part one of the book is a warm, brief, biography.

Part Two, THE LEGEND IN PERSPECTIVE, is the best part of the book. A superb personal reminiscence by Barnes, leaving the reader with a greater insight into the life and character of Bing than has ever been achieved before. Purchase of the book is justified on the basis of this chapter alone.

Part Three, BING - THE VOCAL INNOVATOR, provides a run-through and re-appraisal of Bing's recording career from start to finish. Key recordings are discussed and reference is made to the techniques and styles that develop and alter as Bing sings his way through the fifty-one years under review. Barnes's incisive comments put recordings into perspective. If you need proof of the effectiveness of this chapter try to read it without stopping to play some of the songs discussed. It is, of course, a personal choice from the hundreds of recordings available, and although I didn't agree with the comments about such recordings as the FEELS GOOD -FEELS RIGHT album it is possible to accept the basis of the author's criticisms.

The chapter then contains a discography. This lacks the detail of THE ROAD TO BING CROSBY books, but does list composer credits which many will find of interest. It also has an appendix which gives all the songs Bing recorded for CBS in the 1950's with Buddy Cole which have been given new orchestrations by Pete Moore. Apart from this appendix to the discography it will not be of great used to the dedicated collector. I can see it being a revelation, though,

to anyone examining Bing's recording career for the first time.

Part Four, BING THE FILM ACTOR, is a filmography which most devotees will have encountered before. ROAD TO HOLLYWOOD, with Fred Reynolds as the prime researcher, was the first major examination of Bing's films and Robert Bookbinder's THE FILMS OF BING CROSBY covered the same ground in 1977. Many of the 'stills' accompanying the credits in this chapter appear in book form for the first time. Photographs apart, like the discography, valuable only if the reader has not had access to earlier, more detailed, studies.

Part Five, BING - THE SONGS, wastes the final pages of the book by including the sheet-music of the songs associated with Bing. How many purchasers of the book will be able to make use of the music? Even if one reader in five is thus talented, presumably he will have either previously bought the music or find it inconvenient to prop a hard-backed book up against the piano. Perhaps Elm Tree Books found there was some benefit to be obtained by including this section, but it will serve no useful purpose to most.

There we have it. Ken Barnes has written a book which all readers of BING will want and yet which is general enough in scope and appeal to interest a far wider readership. The illustrations are extremely well reproduced and many are being published for the first time. It is a handsomely-produced volume - as well it needs to be because it will be referred to frequently in year to come.

KEITH PARKINSON.

Editor: I'm not sure whether or not it is infra-dig, or even unethical to include two reviews. I'll have to take that chance. The truth is several members wanted to rush into print over this book - and that can hardly be surprising for a new book on Bing is an event, especially to a publication such as this which is exclusively BING. So, because it includes other criticisms made by other writers, it seems appropriate to include this series of views by

JOHN BIGNELL (Wembley, Midd'x)

In attempting the almost impossible task of condensing the definitive Crosby story into about 200 pages, Mr. Barnes has come up with a very readable, at times fascinating, but in the end, an incomplete story.

The opening chapter, THE LEGEND in the Making, offers a brief, competent but fairly conventional and uninspiring resume of Bing's career. Much of the ground has been covered before in many other publications. And always the difficulty has been to do justice to the totally unique and fabulous career in films, radio, television and on records within, perhaps, the confines of the publishers' restrictions.

To pinpoint this difficulty let's take Bing's career in radio. In this medium Bing was undisputed King for an incredible 18 years - the career in its entirety lasted in fact for nearly 30 years. Yet Ken Barnes is able to devote just a few lines to this on page 22. No mention of all the shows, some of which became legendary. Cremo, Woodbury, Chesterfield, Kraft Music Hall (material for legend there!), Philco, General Electric, not to mention the daily shows circa 1953-60 with Buddy Cole and Rosemary Clooney (tho' it may be claimed Ken is giving the last-named some attention on record). What about the artistes who appeared on the KMH and other shows, whose careers seemed to blossom and expand after so doing? It is invidious indeed to starting listing them!

The next chapter, THE LEGEND IN PERSPECTIVE, sees Ken on much firmer and more interesting ground. It is a first-hand account of the tremendous final few years and in my opinion is the most important section of the book. There can be no doubt that Ken Barnes must take a great deal of the credit for the resurgence of the Crosby career during the years 1974-77. Historically, it is of the utmost importance that they were dealt with in depth and makes a first-class job of placing it all on record. And one po Ken's account of the meetings, correspondence etc. does clearly underline is the total involvement and intelligent interest Bing took in the arranging of the material he was proposing to record. At a time in life when his contemporaries had long retired and when most men would have been content to go along with whatever was suggested and arranged Bing was always concerned in the planning and decision-making over the choice of songs - remaining his own man to the very end.

> One delightful surprise for me was the perception and depth of writing in the chapter BING - THE VOCAL INNOVATOR. In praising some of the few books which have been worthy of their subject Ken mentions the 1946 epic by Dr. Mize, and later on in the chapter some of Ken's own analyses, especially of some of the 1930's song, is as comprehensive as those of the great doctor himself. With mentions for Pleasants and Balliett, Ken shows he's done his homework and research but - strangely - omits the name of John Fisher. This is puzzling because Ken himself was at the launching of John's book, CALL THEM IRRESPLACEABLE, in 1976. In this book, Fisher devotes about 12 pages to a masterly appraisal of Bing's genius.

Re-reading some of the descriptive reviews of recordings like STARDUST, MILLION-DOLLAR BABY, ST. LOUIS BLUES and SWEET SUE one is tempted to ask 'Where did the story that Barnes is not a 30's man come from?' Yet looking over the 'credits' Ken lists as assisting in the preparation of the book - such as Leslie Gaylor, Gordon Wall, Fred Reynolds, etc - one makes the conclusion that perhaps this was an area where Ken drew on their expertise and experience.

A strange error creeps in during the review of DINAH. Ken states that Bing's recordings with the Mills Brothers came at a time when the father had taken over in the group. This is quite untrue, for John Mills died in 1935, long after the historic and classic group of recordings Bing made with the celebrated Mills Brothers.

> On a purely personal note here I cannot resist expressing my delight that Ken Barnes agrees with me about that dreadful song TEMPTATION. I have long since placed my feelings about this monstrosity on record and had begun to despair of finding anyone to agree with me!
>
> (Editor's note: Ken doesn't really criticise TEMPTATION the way I read it. He refers to its popularity and says he didn't consider it the BEST of Bing's film songs for that particular year; - and its certain Perry Como will never agree to John's assessment!)

Ken's comments on some of the albums between 196? and 1972 are, naturally, his own and invite either disagreement or - agreement! THE GREAT COUNTRY HITS, for instance, is dismissed yet for me, and I am sure, many of us, is a great favourite; to my mind, Bing on this

demonstrates
album just how easily he could attack a [illegible] of singing and put completely new interpretations on it. Listen to WABASH CANNONBALL and compare it with efforts from any of the dozens of self-styled Country & Western singers who proliferate these days and who all, incredihly, seem to make a good living singing just this one style (?) of music in what I can only describe as a monotonous nasal whine.

> One particular omission, too, might be commented upon - the hauntingly beautiful HOLIDAY IN EUROPE aobum of 1961.

Coming to the - in some quarters - criticised discography, I can only say I found it well laid out and quite informative enough for the average reader. Those of us who require more detailed information do have this already in our own Circle's publications. Considering the pressures on space I found the Barnes listings quite acceptable.

Not surprisingly, BING SINGS ON is a real highlight of the book. We get detailed informatin on the background of the resurrection (to coin a phrase) of the 'Fifties Bing, Buddy and Rosie radio shows and the painstaking transformation of the songs into new life with the Pete Moore arrangements grafted on makes fine reading.

Bing the Film Actor gets scant space - or justice. There is just a page and a half summary of his acting talents when this subject surely merits a comprehensive and detailed chapter all to itself. The filmography is reasonably adequate and detailed.

> But for me, by far the most puzzling part of Barnes's book comes in the final 26 pages which consist of sheet-music of just a few of Bing's hundreds and hundreds of better known songs. In view of the pressures on space, for which we can excuse some of the omissions of the book, it is quite inexplicable why this final chapter is included, especially as there is not even an index.

And finally, Ken Barnes delighted me by refusing to countenance the scandal-mongers who have - admittedly in small numbers - tried to find something sensational with which to titilate the public since Bing's passing. Clearly he knew his subject well enough to know this is an unrewarding and self-defeating task.

Editor: Some reasoned views on the book which has, almost overwhelmingly, been well received. Critics there have been but in ratio to the number approving they do not, even on the most democratic basis, warrant inclusion.

A MINUTE PRESS CUTTING:

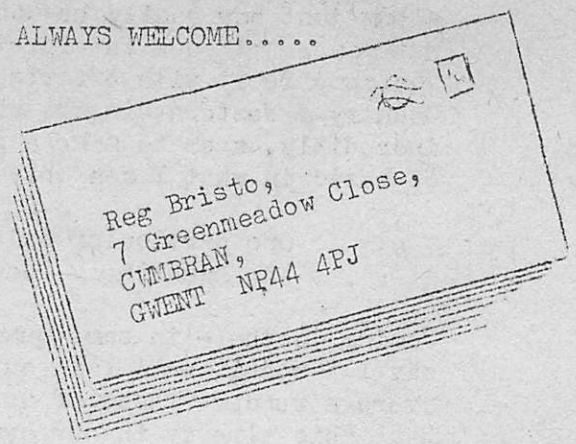
DID YOU KNOW?	BING CROSBY took up singing when his original act as a thought-reader flopped.

Where do they get these things? If I knew who had perpetrated this nonsense I would ask!

AS IN ALL JOURNALS OF INTEGRITY, THE VIEWS EXPRESSED BY CONTRIBUTORS ARE NOT NECESSARILY THOSE OF THE EDITOR. WHY SHOULD THEY BE ?

VIEWS, NEWS, MEMORIES - DISCOVERIES! ALWAYS WELCOME.....

LETTERS



JONATHAN RUSSELL, 10 Roxburgh Rd., Westgate-on-Sea, Kent, CT8 8RX:

I must take you to task. It was Eddie Lang who was responsible for the 1932 blow-up of WE'RE A COUPLE OF SOLDIERS, not, as you say, Joe Venuti. Print an admission to this effect or else...Can I suppose my case? Yes. I have a tape of Brian Rust saying it was Eddie Lang who blew the raspberry - which is the reason for Bing's closing ad-lib: "We're a couple of nancies, Uncle Salvie and me!" Eddie Lang's real Christian name was Salvatore - hence his nickname by Bing of "Uncle Salvie". So says Brian Rust - so who could possibly argue with that?

Editor: Jim Lemon in Ireland wrote in almost the same words. But, I do not feel taken to task, or even in error. Brian Rust is an estimable historian on popular music with whom I've enjoyed correspondence but to assume that he is infallible is something at which even he would be aghast!

Jonathan's case does nothing to change my mind that it was Joe Venuti who caused the merriment with his vulgar interjection into a soulful lyric. The evidence for Joe is stronger, I submit, than the one for Eddie Lang - whose real name we did happen to know - this past 40-odd years!

Firstly, Joe was a renowned raspberry blower - known in his hey-day as "The Bronx Cheer" (see CALL ME LUCKY for one of his most hilarious raspberries in a Paul Whiteman concert) Secondly, Joe was (and is) an extremely extrovert character; the evidence is that Eddie was not and would no more have thought of ruining a 'take' than flying into orbit. Joe would undoubtedly have considered it a helluva lark! Thirdly, it was well-known that Eddie stood, or sat, literally at Bing's elbow in those lovely early recordings (Bing's contract stipulated this); I suggest that if Eddie had perpetrated this enormity it would have been much more obtrusive than it is on the recording. As it is, one has to listen quite carefully for it, supporting the belief that it came from the body of the orchestra. Bing's concluding remark, wracked in mirth, could be taken to indicate that he and Eddie Lang were the 'victims' of Joe's vulgarity.

We'll probably never know for certain just who the culprit was at this stage - but meanwhile, I'll stay, with most old-time Crosbyites - with Joe Venuti.

MRS. AUDREY COOPER, 30 Broadway East, Carlton, Nottingham, NG4 1AG:
I was listening to Woman's Hour on Jan 16 and wonder if any other members heard the lovely item about a man (W. Tillman, I believe) who makes 'antique' type quality furniture and to my surprise he requested Bing's record of PENNIES FROM HEAVEN, relating how he played the last game of golf with Bing in England before Bing left for Spain. Apparently he first met Bing when he took a golf team to the USA, became good friends with him and visited his San Francisco home. Bing stayed with him in his home in England and visited his furniture factory.

There was also a tribute to Bing in Rosemary Clooney's story in Woman's Hour recently. She told how good Bing had been to her and of how his kindness helped her recover from her nervous breakdown. I'm sure these and many other authenticated tributes show up the few articles etc. of rubbish which seem to appear about even the greatest and highest - once they cannot reply for themselves.

Editor: ...tically.

ALEX O'HARA, 11 Paterson Place, Bonnybridge, Stirlingshire, FK4 1BE: A friend of mine told me that he was listening to Radio Eirraen (that is the Irish broadcasting network, probably spelled incorrectly - Ed) to a programme all about Bing. Apparently there were quite a number of fans from all over talking on the show and phoning-in - some from London, Aden, Hong Kong and at least two from America. The subject of Bing's records 10 years after his death was brought up and the two Americans stated that no more Bing recordings would be issued and that thereafter any record of Bing's would reach a price of 500 dollars. This, it was said, was in accordance with Bing's wishes - regarding the issues, not the price. Can this be true? After all, Bing didn't 'own' his recordings for they belong to the various companies. I wouldn't like to think that we won't have any more of Bing's wonderful music after this date.

Editor: First we've heard of it; true the companies own the rights to Bing's records but it is fairly certain that if, in his will, he expressed certain wishes the companies would abide by them, both legally and out of respect. Its difficult to accept, however - and in any case, it is still a fair distance away! Much can be done in eight years.

BERTEL DUEHOLM, Grantofteparken 216, 2750 Ballerup, DENMARK has the following albums in excellent condition as spares: 50th Anniversary Concert (U.A.)., A couple of song & dance men (UA); Golden Age of American Radio (UA); Bing & Co (MCA) Song of the Islands (MCA); Bing & The Andrews Sisters (MCA Dutch double album); A Christmas sing with Bing (MCA) Christmas is a'Coming (MFP); Bing Crosby-Louis Armstrong (Capitol); Bing's Buddies & Beaux (Bruns. in neutral cover); The Voice of Bing in the 30's (Bruns) When Radio was King - Geo Burns show 1940's (Memorabilia), ditto Bing Show with L. Armstrong (Memorabilia); Travellin' two-beat (Capitol) and The Great Country Hits (Capitol). Bertel's WANTS especially are: RARE EARLY RECORDINGS (Biograph BLP C 13) SUNSHINE CAKE (BING 12) BUT BEAUTIFUL (BING 11); and ANYTHING GOES (BING 15) - but is open to offers.

FOR EXCHANGE: Excellent copy of the 400-page book JOLSONOGRAPHY (profusely illustrated). Will exchange for US LP BING VIEJO (ANC 3901). Must be mint. JOHN BASSETT, "Bingville", 15 Oast Way, Rochford, Essex, SS4 1RZ

(Got shunted onto the wrong lines there! You will understand a couple of items from TRADING POST have landed up here among the letters...however, we return to them now.)

FRANK GILL, 14 Belfield Way, Marldon, Paignton, Devon, TQ3 1NY: I was interested in the paragraph on how early Bing material on the radio came to be recorded. I have often wondered about this myself and developed a theory about it which may account for it though I've always been good at adding 2 and 2 - and making 22!

(Cont

(NOTE: THE WORD ONLY PARTIALLY SEEN PREVIOUS PAGE, IS "EMPHATICALLY")

When artists became really well-known they were accorded what is known as a national 'hook-up' - the US expression which meant they were heard all over the States, coast-to-coast. Well, there is a considerable time difference between Eastern Standard Time and Pacific time on the West Coast - about 4 hours I believe. So if, for instance, Kraft wanted their prime programme on at peak times, say between 7.30 and 8.30 pm (and of course they did) there were two alternatives. Either the artist did his show at 7.30 in New York and then came back and repeated it at 11.30, or, and this seems more likely to me, they did the original show 'live' and it was transcribed on to 12" or perhaps larger discs, which were subsequently re-broadcast to meet the differing time.

Naturally, with Bing being in Hollywood on the West Coast from the early 30's onwards, the routine would be different - but I still think its a tenable theory because otherwise I cannot think why they would want to record them before Bing finally forced the issue on pre-recording his radio programmes. Who has had the foresight to keep and store these old radio transcriptions of Bing (and many other artists) all these years is another matter.

Looking thro' the discography I am surprised - and disappointed - at the few titles Bing recorded in the first couple of years after moving to Decca on his 20-year contract in mid-1934. Twelve titles in the half year of 1934; 19 in 1935 and 30 in 1936. Prolific, perhaps, for some artists but not for Bing who, we are assured, was in the recording studios eeery spare minute, and actually had a recording studio built near the film set. One would have thought that Decca would have wanted to capitalise on their new star, who was approaching his zenith in those years. No doubt this has been gone into long ago by the Circle. After all, I am a very "new boy".

> Editor: Ah, we like the new boys, especially when they write letters such as this! I certainly find Frank's differing time-scale theory very tenable. To refresh your memory, I recently remarked how amazing it was that, for example, Bing's very first solo broadcast was available - bearing in mind that 1931 didn't possess easy to operate tape recorders. Furthermore, they could hardly be in a position to record EVERYTHING, so how did they pick out the programmes that were to prove historically valuable? Thank goodness Bing's was "picked" - tho' it does now seem that the varying times across America make Frank's theory necessary.

As for Bing's smallish output on joining Decca as Frank has pointed out, it is a look with "new eyes" at something that certainly hadn't intruded upon me to any extent. Yet, undeniably, it is so - and as Frank also pointedout in a part of his letter not printed above, Bing wasn't given much to recording contemporary popular songs of the times but concentrated heavily on his film songs. This is more understandable, I feel. Bing's film songs WERE the songs of the times....Decca cashed in on the films, and the films cashed in on Decca! Thanks for an intriguing letter Frank.

RAY FORSTER, 5 Lingfield Grove, Liverpool, L14 3LG: I often wonder how it is in your issues you have so far neglected the 1944/45 radio period when I think Bing was in unique form, singing with a drive that was totally missing from his 78s of the time.

Take, for instance, the radio versions of ANYTHING GOES, MY DREAMS ARE GETTING BETTER ALL THE TIME, A LITTLE ON THE LONELY SIDE, TANGERINE, ARTHUR MURRAY TAUGHT ME DANCING - all full-blooded fast-driving versions, not to mention his tender and beautiful second time around versions of ITS ALWAYS YOU, A MAN AND HIS DREAM, MAY I? EAST SIDE OF HEAVEN and LIKE SOMEONE IN LOVE, THIS HEART OF MINE.

The last song in my humble opinion, is the best bit of singing Bing did since FOR LOVE ALONE. And in my book that's saying a lot.

Editor: I don't really comprehend what Ray means when he says we 'neglect' these radio shows in BING - for what can be done about them? Make everyone envious - those that don't have them that is, and that would be the majority. We have shewn the futility of trying to cover all aspects of Bing's career - especially, perhaps, radio - we can't PLAY them in BING! But I do understand what Ray means when he enthuses over Bing's radio versions for I have long believed that, certainly at marked periods, Bing sang his songs better on the radio than he did on commercial recordings. The cold formality of a recording studio, perhaps at 9 or 10 o'c. on a winter's morning would not, I feel, be conducive to inspired recording; whereas the warmth and perhaps more important, the presence of an appreciative audience brings a warmer response from the artist.

Be that as it may - and we concede Ray has a most interesting point - it does mark, also, a most astonishing coincidence! Suddenly, it seems everyone is researching! You will see BERT BISHOP's presentation of the GENERAL ELECTRIC programmes in this issue; and it seems LIONEL PAIRPOINT, of 86 Ellesmere Avenue, London NW7 is busy on a detailed study of the PHILCO shows. More than that, FRANK WILGAUS, 138 Blundell Avenue, Cleethorpes, South Humberside, is doing a similar job on on - would you believe! - PAUL WHITEMAN AND BING CROSBY IN THE LATE TWENTIES - BROADCASTS, CONCERTS, &C. This latter is really tremendous as well as truly historic.

We hope, with the various authors' permission, to publish these in BING in due course, possibly following Bert's GEC efforts (tho' these will last a year or so!) OR publish them as separate projects. The researchers and detail buffs are in for the long-awaited treat, it seems. They haven't said so but I imagine these compilers would welcome hearing from anyone who happens to be engage on the same work or has specialist knowledge.

As FRANK WILGAUS says, some of this work is frustrating because recordings (of the Twenties broadcasts) do not exist and one can hear them only in one's mind! That's an acquired ability!

E. P. ALLAN, 16 Kirk Street, Edinburgh, EH6 5EY:
The great enigma about Bing - for me at any rate - was this: here was a man of high intelligence, someone whose mind was always alert and, apparently, someone who was always interested in new things - and yet, after more than 50 years in showbusiness, and in the category of a (very) popular singer, he never learned to read music. Some people have played with the idea that had he learned to read music this might have tended to inhibit his free and easy style but I would refute this type of thinking as I believe his style was an inherent part of the man himself and would have

developed as it did, regardless.

In fact, I cannot see that his learning to read music could have been anything else but an asset, and as I have intimated, its a great mystery as to why he - apparently - never bothered. I know that this disinterest among popular singers today is widespread, and in some cases its all too apparent, but as to why Bing made no effort to do so, I guess we will never know now.

> Editor: Most interesting; and another coincidence see BING INC. in this issue, the 1945 feature. It is well-known that it was often said that Bing couldn't read music - except that he could tell "when the notes went up or down". And I would expect he got pretty good at that after 50 years! Then again, unless you want to interpret the music via an instrument (theory and practice of music being two entirely separate accomplishments!) while it would do no harm for sure, its not likely to be too much of an asset. Especially if you have a renowned 'ear' - as Bing had. Another feature is that unless you learn to read (and play) music when you are young, it is very, very, difficult thereafter - and perhaps Bing just didn't have time! Its a fair point for further thought, however.

DON LOVE, 23 Marina Gardens, Cheshunt, Herts:
I used to have to go to the HMV or specialist shops in Soho to hunt for labels like Spokane, Totem and other foreign ones or else write for them but just over a year ago Faringdons opened a big branch in Cheapside (London) and they now stock these discs so I just have to stroll up there at lunch time and pick them up. A couple of weeks ago I was listening to the radio and they played a Bing item I didn't recolleet ever hearing before - ANY TIME, and it turned out to be the only item of Bing on the album. Imagine my surprise, therefore, when I walked into the shop next day, turned over the jazz sections - and there was the record staring me in the face! I expect Keeping Track has caught up with this item now - a transcribed 1953 American Red Cross show with a gag intro by Bob Hope!

George Moorcroft's remarks on page 4 of the last issue regarding the War years certainly took me back! Being on the old Victorious we used to stand off and cover those convoys George mentioned; then after a while we were sent around to the Indian Ocean where in Bombay I picked up some of my Bing rarities including MANY IS TWO, BUT NOT FOR ME and THE BOMBARDIER SONG. I had quite a Bing collection aboard and gave several broadcasts over the ship's communications system. I often wonder if there are any of the old shipmates around who remember those broadcasts?

> Editor: Are there?

JOHN FAHY, 27 Dukes Avenue, Theydon Bois, Epping, Essex:
Two fairly obscure Cole Porter songs which mention Bing: ("LEAVE IT TO ME" - 1938) -

TAKING THE STEPS TO RUSSIA
I'm taking the steps to Russia
I'm showing 'em how to dance,
I'm starting the shag in Moscow
I'm putting red ants in their pants

Instead of those gloomy o'pras
I'll give 'em Bob Crosby and Bing
From Asia to Eastern Prussia
I'll sweep like a Fuller brush-a
Till I make the Steppes of Russia swing!

GIVE ME THE LAND - (dropped from SILK STOCKINGS - 1955)
(5th chorus)
Give me the land where singers get big sal'ries
Give me the land of Ezio and Bing;
Give me the land where people count their cal'ries
Give me the land of chicken a la king.
Give me her forests, soothing and silent
Where robins bestle
Far from little ol' Georgie Jessel;
Give me the land where everything's okay,
Give me variety, Give me the USA!

In the biography, THE LIFE THAT LATE HE LED, its made clear that Cole Porter didn't care much for the way Bing sang his songs - or Sinatra, either. He preferred 'straight' singers who took no liberties with phrasing or melody, like Alfred Drake, so its said that the score for which he's perhaps best remember (but not his best score) is HIGH SOCIETY.

LES BRICE, 5 Rush Green Gardens, Romford, Essex:
I'm afraid I dropped a bit of a clanger re. Bing's 1977 Palladium songs (see last issue, pages 33-34). Where it is noted "Into the medley (p. 34) it should be followed by the following songs:
I SURRENDER DEAR, SWINGING ON A STAR, WRAP YOUR TROUBLES IN DREAMS, DEAR HEARTS, TRUE LOVE, DON'T FENCE ME IN, PENNIES FROM HEAVEN, BLUE HAWAII, TOO RA LOORAL-LOO-RAL, JUST ONE MORE CHANCE, THEM THERE EYES, MOONLIGHT BECOMES YOU. Its then, at this point, that the songs listed beginning with YOU ARE MY SUNSHINE come in.

Editor: Ah, its nice to be joined by another in the "bloomer" dept! Thanks Les, we can all make the necessary amendment.

REG GREEN, 30 Skelton Rd., Forest Gate, London, E7 9NJ:
Among all the fine bands and orchestras that Bing recorded with, I think perhaps John Scott Trotter waxed the most lyrical. All sections of this fine orchestra were truly masters of their trade. It has always been a desire of mine to obtain a photograph of it. The sort of print I have in mind would roughly be whole-plate size, glossy perhaps, with Bing at the microphone. Should also a photograph exist of the special studio that Decca built for Bing then also I would like a print of it. Should I write to Hollywoood?

Editor: Well, do you know, except for a fleeting glimpse in a film, I've never seen the JST orchestra, or a photograph of it! Has anyone else? Bing was the raison d'etre of the Scott Trotter orchestra and rightly seemed to adorn endless Brunswick labels for JST was MD on more Bing records than any other director. It is well known that John was remembered by Bing for his arrangements and, when Jimmy Dorsey opted out from the radio shows around 1936 to follow his own career, Bing sent for JST. Actually, JST appeared on around 334 records with Bing as well of course, providing the accompaniments for equally endless radio shows. But, I've never known of it in any other context. Furthermore, I believe that like most 'house' or recording bands its personnel changed according to the needs of the moment; certainly it usually contained a host of top men, and we all know that at times it sounded banked with strings, while on other occasions it was very nearly what the specialists call 'hot'; It follows that no one photograph would ever be completely identifiable as the JOHN SCOTT TROTTER ORCHESTRA. Even so, does anyone have a picture? Or of the studio mentioned in the Bob Thomas book? I've never seen one.

LES OWEN (London, E.). Having received my copy of THE CROSBY YEARS most promptly I almost immediately found myself discussing it with other members, or hearing from them in letters. I'm leaving reviews of it to others more competent than I but one thing has rather thrown me - to coin a phrase. I've heard complaints (if that is the word) about the inclusion at the end of the book of sheet-music of Bing's songs. Or some of them. In fact, one or two have described this as 'padding'! Have they no soul?
I'm reminded of the newcomer to the game of rugby who complained that the ball seem to have disappeared and was urged on by a team-mate: "Don't worry about the ball - get on with the game!" Perhaps my meaning is obscure but surely Bing's whole career was concerned with music. Records, radio, films - any other media...even when he was fooling with Hope or any other of the host of people he worked with we were waiting, surely, for Bing to SING! Here, and I think most perceptively and artistically, Ken Barnes has placed before us the very reason for Bing's career. This is Bing's music illustrated at grass-roots; this is the music on which Bing's fabulous career was founded. For me, this was a classic inclusion. Complementing any story on Bing's life

I ought to add that I can only read music the way Bing did: I can tell if the notes go up - or down! But John Scott Trotter, Victor Young, - and Pete Moore could, thankfully, do better than that!

Editor: Precisely my view of the sheet-music appendix.

COLIN PUGH, 29 Picton Str., Montpelier, Bristol BS6 5PZ:
You may be interested to know that as my order was a couple of weeks or so late in going in when EMI (Bristol) received it - they were out of stock! Whether this was to cover up their shortcomings in the ordering line I don't know. But it may support the theory that the first double album was indeed a mistake - I'm referring, of course, to COME SHARE THE WINE!

Editor: The inference being that the first receipts of the album had disappeared quite quickly? Its a nice thought.

BILL LIEVSEY, 28 Railway Terr., Brierfield, Burnley: I wonder if you or anyone caught Bing and George Burns in The Tribute to Bing where they duetted YOU'RE NOBODY 'TILL SOMEBODY LOVES YOU. I would dearly love that recording - one of Bing's finest, and that's something. Listening to Bing in the Sunday night radio shows Bing will never be surpassed in his ability to work with ANYONE. I had the good luck to see him at Preston (Guild Hall) and like everyone else was so amazed at not only his complete sincerity, but the aplomb with which he could treat any situation. Joe Bushkin on piano made a slip and Bing, looked round, and casually asked: "Has there been a change?" One can imagine the fuss lesser artists would have created. Not Bing, smiled at Joey and carried on faultlessly. In fact, I wonder how many noticed..... oddly enough, my insurance chap was telling me the other day he was at Gleneagles a few years ago. He walked into the lounge with his daughter who started playing the piano there. Then, he says, an old man with glasses went across to his daughter and started up a conversation, kindly, and with some advice. Positively, it was Bing! "What a wonderful man," the daughter said afterwards, still shaken. I wonder if the BBC's relationship with Bing was what we supposed seeing the monotonous regularity with which shows by Bennett and Sinatra turn up on that medium.

Editor: Nice, typical, Crosby letter....perhaps the answer to the final part is that these artists (and others) have built up a library of regular concerts which are obtainable via video - which Bing didn't, of course, do until the final three years.

BING ON THE BOX

A wholly delightful circumstance enables us to reinstate this once-regular feature of BING - chronicling Bing's 'appearances' on the air, be it radio or television.

The circumstance, of course, being that out of the blue - literally - unexpectedly, unannounced but totally welcome, the BBC is presenting on Radio 2 a series of Bing's historic broadcasts. The programmes have been edited by a lady named Ann Mann - and editing seems to mean mainly that the 'commercials' have been edited out. This in turn means that the programmes run well under the 30 minutes allotted - but allowing a generous 'trailer' for the next week's offering. The shows appear to be of the Philco series and are presented as 'The Best of American Radio'. We understand there are 26 programmes meaning, of course, a full six months' run. The shows date from 1946 and thereabouts, mainly transcribed in Hollywood, although one so far has turned up from New York.

> It is easy to imagine that all members - those with a home recording license, that is - have their recorders at the ready for zero hour at this unexpected windfall of new tracks, or more likely, tracks they have on tatty tapes or otherwise; and some will fall into place as to their origin!

The programmes started on 23rd March and so far the guests have included Al Jolson (three times), John Charles Thomas, Judy Garland, the Les Paul Trio, Jack Benny, Mary Livingstone, Irving Berlin, Maurice Chevalier, Peggy Lee, Harry James and Betty Grable. And some programmes have proved to be real highlights - the Jolson and Chevalier programmes in particular. This was the time of the resurgence of Al Jolson following the tremendous films on his life.

And among the song we've heard are WHAT AM I GONNA DO ABOUT YOU?; OLE BUTTERMILK SKY; GOTTA GET ME SOMEBODY TO LOVE; WAIT TILL THE SUN SHINES NELLIE (with Judy); ALL BY MYSELF, YOU KEEP COMING BACK LIKE A SONG; I DO, DO, DO, LIKE YOU; MARGIE; THE ANNIVERSARY SONG(both solo by Bing and with Al); COUNTRY STYLE, LINDA; ALEXANDER'S RAGTIME BAND, EASTER PARADE; SMILE RIGHT BACK AT THE SUN; HELLO BEAUTIFUL (with Maurice); and LOUISE with Maurice, I'LL CLOSE MY EYES, MY IDEAL, and I WANT TO THANK YOUR FOLKS.

As with the majority of Bing's radio shows the format is of often highly amusing sketches, 'situation comedy', and the guest celebrities who seemed to be in a never-ending queue for Bing's celebrated programmes. Bing - Maurice, Jack Benny, Al, Judy, Peggy....all immortals of show-business. And not forgetting John Scott Trotter and Skitch Henderson!

And on radio, of course, the Bing records continue to pop up in many programmes.

On television we saw the mammoth 50th anniversary film of MGM musicals, THAT'S ENTERTAINMENT on ITV over Easter. This is a tremendous film and contained some really unforgettable moments from the long list of great MGM spectacular musicals. But the highlight for us just had to be the appearance of Bing introducing his two solitary contributions to MGM - GOING HOLLYWOOD and - as he pointed out - more than 20 years later, HIGH SOCIETY. The former showed us Bing singing the title song in great style; and 23 years later in equally great style performing the WELL DID YOU EVAH? from HIGH SOCIETY.

Then a week or so later we had the full works - HIGH SOCKETY in its entirety, on most ITV regions - except HTV, which was most aggravating for Welsh members who cannot also get Westward TV! (Your Editor can, and did). I suppose its the fairy-tale (or nightmare) qualities which help to make this film so successful. After all, its the story of 'high society' people with more money than sense, silly wayward women who don't know their own minds, and dilettante men! Elegant, mind you, opulently elegant.

But of course, its not the fairy-tale/nightmarish qualities which 'made' this film. It was the wonderful musical score and the tremendous fashion in which it was interpreted. The casualness of SAMANTHA; the little bit of pathos in LITTLE ONE, the sheer professionalism of WELL DID YOU EVAH? (with Frankie of course); the romance of TRUE LOVE (in a saner moment) - AND the breath-taking NOW YOU HAS JAZZ! I shall never forget the first time I saw this - because for the first-ever in my experience a cinema audience burst into spontaneous applaus as Bing brings this number to a close with his BAM, BAM, WHAM, BAM - and THAT'S jazz! And, of course, we mustn't forget the great Louis and his All-Stars.
And to be perfectly fair, WHO WANTS TO BE A MILLIONAIRE is a good satirical number, and also well performed by Sinatra and Celeste Holm.

So altogether we haven't done too badly at all just lately. Perhaps Paramount will one day put together ITS musicals...and that will really be something!

NOW, AN IMPORTANT ADDITION TO "KEEPING TRACK":

BING'S MAGIC — Magic AWE1 — Submarine Records.
Bing Crosby and the John Scott Trotter Orchestra.
Mono. — £4.50p

Firstly, a really attractive sleeve; in red, white and blue, would you believe! The front has a basic colour of white, with that fine photo of Bing seen on the DAYDREAMING Coral album, and earlier on a World Record Club issue. A serious-faced Bing, with his chin resting on his chin! This is in blue monochrome. There are red and blue lines around, and three 'silhouette' mofits of Bing imposed on one another; and the title: BING'S MAGIC.

On the reverse is another splendid picture of Bing, in 'flat-cap' smoking his pipe (ah, those were the days!). According to the fairly brief an un-named sleeve notes, the tracks date from 1948 and point out that because of the musicians' strike in the States Bing probably didn't record these numbers commercially but would almost certainly have done so if circumstances had been otherwise. The tracks are as follows; in brackets is the running time of each:

1. Its Magic (2:04)
2. Hooray for Love (3:11)
3. Do you know just how lucky you are? (1.54)
4. Ramblin' Rose (2:35)
5. Buttons and Bows (2:43)
6. Until (2:53)
7. The Night has a Thousand Eyes (2.23)
8. Maybe you'll be there (2:15)

1. Love Somebody (2:35)
2. My Happiness (2:25)
3. You're too Dangerous Cherie (3:10)
4. Nature Boy (2:07)
5. Oscar Levant intro and Wildflower (1:55)
6. Look for the silver lining (1:25)
7. Medley: What is this thing

(Cont. over...

Medley: What is this thing called love?/Mandy/Exactly Like you (4.43)

8. You are too beautiful(Theme) featuring Peggy Lee. (2.32)

Yes, sixteen tracks, adding up to more than 40 minutes listening which by today's standards must be excellent value. Reproduction is good, excellent in fact.

There are some curiosities to explain however. THE NIGHT HAS A THOUSANDEYES, UNTIL, and RAMBLIN' ROSE are not, perhaps, the songs you might think them to be. RAMBLIN' ROSE is an excellent song, but not the one that Nat King Cole made so popular. UNTIL is not the famous waltz which ran:

Unless you give me your sunny smile,
Unless you make living worth the while...etc.

And NIGHT HAS A THOUSAND EYES is not the number perhaps better remembered from the 60's. This in no detracts from the songs of course which are, as you would expect, tuneful and beautifully sung. Oh, YOU'RE TOO DANGEROUS CHERIE is LA VIE EN ROSE with a vastly different lyric! All clear now?

ITS MAGIC, MY HAPPINESS, NATURE BOY in fact all the rest will be familiar, if not at the moment by Bing. You can rectify that now. Bert Bishop will have to gloss over Track 5 on Side 2, I fear..... and Peggy Lee is featured more than the sleeve indicates, for she also sings WHAT IS THIS THING CALLED LOVE. Taken from radio shows, there is some 'chat' here and there - and applause.

In UNTIL, or rather, right at the very end, Bing springs a lovely and typical Crosbyism, da-da-daing along with the band's coda! Pure delight. YOU ARE TOO BEAUTIFUL by the way, was included on the Ace of Hearts RARE STYLE album in the 60's as a hitherto unissued 78.

> This album will appear in the shops, we understand. Failing that, however, you can certainly get it promptly from MIKE SLIPMAN at the special price quoted, plus 65p post & packing (this corrects the last item in Mike's list of records on page 43) Its a reasonably-priced album you will like.

PAUL MORRISON sent us a great picture of himself surrounded by his Bing collection - one of the young, handsome, admirers of Bing. For such a young man Paul is well-inclined musically for he is a leading member of the INTERNATIONAL AL JOLSON SOCIETY. That aside, however, he wrote:

> There is a lot of talk that video will push Super 8 movies totally out of the picture (if you'll excuse the allusion!) Personally, I think there is room for both...to me there is something magical about setting up the projector and speakers, the screen, and dimming the lights and then seeing the picture projected onto the screen...

No doubt! Your Editor is a slow-starter and hasn't yet got a video-recorder so it was my first experience when member JIM REILLY paid us a visit at No. 7 and brought his video gear with him. Not only was it nice to see Jim again,(who I remember also put himself out to visit me in hospital last year), after initial connection difficulties we had a really splendid Bing-evening. One can hardly fail to be impressed with the new dimension that video-recording offers. I wouldn't like to offer any views on movies vs. video, but the seeming simplicity (once you've bought the recorder!) is most impressive. As we remarked in the last issue of BING, however, there remains the problem of international standardisation of video-cassettes and the playing of them.

NOTE! You will have noted the No. 1 Howler on the previous page! Bing's chin is rest'g on his FIST! Proof-readers!

ROLL UP! ROLL UP!! ROLL UP !!! The feature wherein are advertised members' wants, disposals, exchanges in records, books, photographs....entries are free as this constitutes a real boon to members. We do ask that you keep entries as brief as possible; send them to the Editor on a SEPARATE sheet of paper to ensure entry. Avoid lengthy lists and where these are pertinent, invite enquiries with a stamped, addressed, envelope. Most entries will refer to Crosbyana but this is not a strict rule and other requirements and interests are in no way debarred....

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MR. E. TURNER, 19 Princeway, Frodsham, Warrington, WA6 6RX: requires tapes of the 1950 BBC radio series SENTIMENTAL JOURNEY which starred the late Michael Holliday and Miss Edna Savage, also any other tapes from TV series that Miss Savage did in the early 50's.

URGENTLY REQUIRED ON TAPE: The full BBC weekly series as broadcast on Radio 2 "The Fred Astaire Story" that started with Part 1 on 22nd March 1975. A generous offer in trade for this series is: (a) a new N.E.T. 2-hour broadcast (US) in March 1980 called "Astaire" (b) a 13-part 1-hour series (US) made by John Salisbury in 1975 starring Fred Astaire, complete with Salisbury's uncut interview with Mr. Astaire. There is also much Bing Crosby in this series. Anyone in a position to help please contact: COLIN PUGH, 29 Picton Street, Montpelier, Bristol, BS6 5PZ

I have managed to obtain eleven copies of the Geo. Carpozi book, THE FABULOUS LIFE OF BING CROSBY. Any members interested contact me with SAE please: price including P & P 65p: DEREK COLLINGE, 41 Marsden Hall Rd., Nelson, Lancs, BBC9 9PA

I have for sale or exchange: THE ONE AND ONLY BING and THE COMPLETE BING. My wants are BING'S HOLLYWOOD BING 6 - 7 - 12 and 15. ANDREW RODGERS, 131 Allan St. 56/10, Glasgow, G40 4TE

WM WARLEY, 113 Sharp Street, Hull, North Humberside: I have four albums to dispose of: 1. Carmen Cavallaro Bruns. LA8503 DANCING IN THE DARK; 2. Ray Noble with Al Bowlly SLUMMING ON PARK AVENUE (16 tracks) RCA LSA 3067; 3. Miscellaneous bands, 1927 numbers) RCA 3077, and 4. Harry Farmer (organ) EARLY TALKIE MEMORIES 10" LF1202 - organ, piano, guitar drums, good quality.

PAUL MORRISON, Kirby Villa, Dene Crescent, Rowlands Gill, Tyne & Wear - I have for sale the following LPs in excellent condition: BING & LOUIS (MFP 1209) £2:50p; BING CROSBY AT HIS EXTRA SPECIALE (AV. INT. 1018) £3.00; THE YOUNG BING CROSBY (Camden CDS 1084) £2.50p. Prices INCLUDE p & p. I also have a spare copy of the 1977 Palladium programme, £2.00 post paid. First come, first served.

GORDON THOMAS has removed from Bretton, Peterborough to Flat 4, 6 Clarendon Park Rd., Leicester and would be pleased to hear from or meet fellow members in that area. Gordon still has some of the Book City catalogues containing a picture of Bing and any members can have one on receipt of SAE.

ANGELA CARROLL, 15 Gypsy Lane, Castleford, W. Yorks WF10 3PE: I would like to correspond with someone around my own age (21). I am a newish

member of the Circle and have little information on Bing - I have the READERS DIGEST "BEST OF BING" and the soundtrack of HIGH SOCIETY, the Chas. Thompson book THE COMPLETE CROSBY. Angela's telephone number is Castleford 511210 - and what a lovely age! Keeping reading BING Angela and your knowledge of Bing will grow by leaps and bounds. West Yorks is - to coin a phrase - a hotbed of Crosbyana and Angela should make friends.

LARRY FARRELL, 136 Ballsgrove, Drogheda, Co. Louth, Eire wants to correspond with any other members in Eire; he also wants a copy of CALL ME LUCKY! Well, they CAN be obtained....

MRS. RENEE CHESTER, 48 Milton Rd., Hanwell, London, W.7. has a vast number of cassettes - in excess of 250 - she is willing to share with other members. SAE with enquiries; furthermore, Renee asks if anyone has the means of transferring American video cassettes to our system. She is in a position to obtain films on US type but cannot find a reasonable price for transferring same.

"I run a lot of film shows for the handicapped of all ages in my spare time - free, of course. Perhaps I'm asking for the moon but does anyone have a 16mm sound film feature of Bing to sell, or any 'short' of the maestro, at a reasonable price? I have also a spare 16mm projector to sell or swap for some of Bing's 78s. Anyone interested can ring me on Crayford 53822." - LEW GRASSBY, 19 Mill Place, Crayford, Dartford, Kent DA1 4NH. - Ed: Sounds deserving!

JOHN NORRIS WOOD, The Brook, Dewhurst Lane, Wadhurst, Sussex sent me a most unusual "get-well-card". In fact, it was a cigarette card, largely unknown to today's youngsters but of absorbing interest 30 and more years ago. And this one is of tremendous interest for it comes from a series SHOTS FROM FAMOUS FILMS, a series of 48 cards of which this is No. 1. The picture is of Bing in sailor hat and rig clasping Carole Lombard and no Crosby- appreciator will need to be told the name of the film. The reverse of the card reads:

WE'RE NOT DRESSING
A Paramount Picture

Bing Crosby and Carole Lombard here star together in a musical comedy of which the action takes place at sea and on an almost uninhabited island. The film is true to musical comedy tradition, and Bing Crosby, mountful as a misunderstood sailor, sings several popular songs. Carole Lombard is the owner of the yacht, of whose crew he is a member.

The series was issued by Gallaher Ltd, London & Belfast. John would like to know if anyone knows of any other series of cigarette cards that included Bing - name of manufacturer, title of series, and (most important) the number given to the card in the set.

Cigareete cards used to feature almost every subject under the sun - motor-cars, trains, ships, birds, animals - bandleaders and film stars and radio personalities among scores of others. Nowadays, collectors of such cards have a posh or technical name and some sets of cards will bring fantastic prices - as probably everyone knoww. I have it at the back of my mind that I have seen Bing on a cigarette card before but it is now hopeless to try and recall the details. Oh, perhaps not so hopeless, for I feel I DO have a set of radio personality cards - but first I must find them! Anyway, if any collector can help John his address is above.

BOB JONES, 39 Gladstone St. Hebburn, Tyne & Wear, NE31 2XD WANTS: Bing LPs, EPs and singles on Brunswick, Ace of Hearts &c. Will buy or exchange. Also wanted are radio broadcasts of AL BOWLLY

ARTHUR SPILLETT, 50 Goldings House, Hatfield, Herts, AL10 8UA is willing to assist in building collections, reel-to-reel, or cassette - materials and postage only required. SAE with enquiries please.

BING ties are available in maroon or navy blue with the "motif" seen alongside direct from THE BADGE CENTRE, 45 Ropergate, Pontefract, West Yorks, WF8 1JY. The price is £1.80 per tie. The ties are tasteful and in the colours mentioned wearable with almost any colour suit.

DEAN STREET RECORDS, 58 Dean Street, LONDON W.1. offers ICC members a 10 to 15 per cent discount - and is prepared to carry out mail orders Personal callers may present their membership token; mail orders should mention BING and/or the ICC. They carry a good stock of Bing, especially imports, film soundtracks, &c. Tel no. 01-734-8777.

JONATHAN RUSSELL, 10 Roxburgh Rd., Westgate-on-Sea, Kent, CT8 8RX has the entire collection of Philco Shows Nos 1 to 36 on 18 cassettes, e.g. Cassette 1 has shows 1 and 2 and so on; £1.75 per cassette, America 6 dollars.

A member in Ireland was anxious, about 2 years ago, to get the 'budget' LP of Perry Como, Super-Star...if he contacts the Editor and still wants it, it is here, at last!

The Editor/Secretary has THREE copies of the American 'Springboard' HEY JUDE/HEY BING album; they contain eight titles only, e.g. HEY JUDE/LITTLE GREEN APPLES/LIVIN' ON LOVIN'/JUST FOR TONIGHT/ LONELY STREET/THE STRAIGHT LIFE/ITS ALL IN THE GAME and THOSE WERE THE DAYS. This means MORE AND MORE and BOTH SIDES NOW are omitted compared with the London issue here. These albums are still in the polythene-sealed envelopes; regret this offer is for UK members only. Price £3.50 post & packing paid. Also a spare of the 'Live at the Palladium' double album, £5.00 post & packing paid. SAE with enquiries, and as BING will be posted to everyone at home simultaneously envelopes marked 'Album' in top left-hand corner will be shuffled and opened 10 days after BING has been issued.

MRS. SYLVIA LAWRENCE, 27 Harvey Goodwin Avenue, Cambridge, CB4 3EX has the Japanese LP BING CROSBY V-DISCS VC5018 new and unplayed (bought for someone who now doesn't want it!):price £6.50 though it cost £8 - plus postage (around 60p) OR will swap for JAP LP BING SINGS GERSHWIN OR WONDER LP 79 MOTHER GOOSE, EMPEROR'S NEW CLOTHES.

MICHAEL KENEFICK, No. 4 Friar Street, Youghal, Co. Cork, Ireland feels rather isolated and would appreciate contact/correspondence with other members anywhere, especially in Ireland.

A slightly unusual request comes from NICK vd SEYP, B.v. Liesveldstraat 7, Naaldwijk, HOLLAND: I wonder if its possible to put me in contact with someone of the Circle in England and maybe I can come over now and then to buy me some records? Could prove of mutual benefit! Somebody adjacent to London, I imagine!

REMEMBER TO PUT YOUR "TRADING POST" REQUIREMENTS ON A SEPARATE SHEET OF PAPER: AND KEEP THEM AS BRIEF AS POSSIBLE. INVITE SAE FOR LISTS IF LOTS OF ITEMS ARE INVOLVED.

LEGEND (MUSIC) - MIKE SLIPMAN, 153 Francklyn Gardens, EDGWARE, Midd'x

The following records are among those available: Post and Packing for one LP is 65p; add 30p for each additional album. Send SAE for complete catalogue of Soundtrack and Bing LP's:

Amalgamated 147	Bing & Hoppy	£5.00	plus P & P
148	Bing & Sinatra	£5,00	"
151	Bing & Marlene Dietrich	£5.00	"
221	Bing & Maurice Chevalier	£5.00	"
237	Bing & Dorothy Lamour	£5.00	"
239	Bing & Lucille Ball	£5.00	"
Artistic 001	Bing's Party	£4.50	"
Tandem 1903	Mail Call: Bing,Sinatra,Garland	£5.50	"
1904	Mail Call Vol 2 " "	£5.50	"
Dan LP VL5018	Jap.import Bing's V-Discs (see KEEPING TRACK)	£8.00	"
MF 210	The Great Chridtmas Shows: Dec 19 '51; Dec 14, '49 guests Lindsay Crosby & James Stewart (good sound quality)	£5.50	"
MF 207/5	Boxed set 10 Philco Shows, exc. quality, no commercials	£17.00	fully inclusive
Soundtrak 104	Blue Skies film and with Bing	£5.50	plus P & P
112	Holiday Inn s/t with F.Astaire snd Bing	£5.50	"
MCA 177	Shillelaghs & Shamrocks	£5.00	"
519	When Irish Eyes Are Smiling	£5.00	"
Wonder LP 79	Bing Crosby: Mother Goose	£4.75	"
121	How Lovely is Christmas	£4.75	"
314	Ali Baba:Bing Crosby.	£4.75	"
Capitol SM11732	Bing's Christmas clasics, incl Winter Wonderland,Drummer Boy &c	£4.50	"
Sunbeam 502	Distinctly Bing Vol 1	£5.50	"
504	Distinctly Bing Vol 2	£5.50	"
CBS CL 2830	Bing and Paul Whiteman	£5.50	"
Jazzum 39	Bing Crosby 1931-32 Vol 1	£6.00	"
40	Bing Crosby 1931-32	£6.00	"
Spokane 13	Kraft Music Hall 1942	£5.50	"
14	Bing in 30's Vol 2	£5.50	"
15	Holiday Inn/Bells of St.Mary's (radio version)	£5.50	"
16	Music Hall Highlights (an excellent LP)	£5.50	"
MCA 15017	The Small One/The Happy Prince	£5.00	"
Liberty LOM 16002	Road to Hong Kong	£5. 50	"
CBS	Bing Crosby Collection USA versions Vol 1	£4.25	"
	Vol 2	£4.25	"
	Vol 3	£4.25	"
First Heard FH31	Les Brown & Band - Bing sings one song - ANYTIME	£4.75	"
Jay Norris Corpn	Bing's greatest hits Two LPs	£5.00	"
NEW ISSUES:			
Bonsard 601	Bing Crosby,Duke Ellington,Nat King Cole	£5.50	"
AVAILABLE MAY:	Bing & Jimmy Durante	£5.00	"

NO LABEL AT TIME OF GOING TO PRESS: BING'S MAGIC - Rambling Rose, Buttons & Bows, Nature Boy, Night Has Thousand Eyes, Wildflower Exactly Like You (41 mins approx) SPECIAL EXCLUSIVE £4.50 plus P & P
We add again; There is no commercial connection between LEGEND MUSIC and the ICC. We just feel Mike does a fine job for Crosby collectors.

A CROSBY QUIZ:

The idea is that you answer the following without reference to discos, records, sleeves, etc. Not to worry if you're not 100 per cent (we got the answers at the same time as the questions!) Just for fun:

1. What was the orchestra on Bing's record of SWANEE RIVER and who were the supporting singers?
2. Two surprise records made their appearance in the UK in the early 30's (and were not repeated). Can you give the titles?
3. What were the two titles Bing made with Louis Jordan & his Tympani Five?
4. On which album does BOUQUET OF ROSES appear?
5. What were the two songs in which Bing duetted with Dorothy Kirstein the opera singer?
6. The hymns on BELOVED HYMNS were all recorded on 6th May 1949, but when did Bing record PEACE PRAYER OF ST. FRANCIS and THE BLESSING OF SAINT FRANCIS? (Year will be sufficient)
7. What was the THIRD 'ROAD' film?
8. What was the year of Bing's first-ever visit to Britain?
9. Who were the (a) comedian and (b) the singer, both prominent in Britain, who partnered Bing and Bob Hope in a celebrated golf match in a subsequent visit?
10. The twelve tracks of IN A LITTLE SPANISH TOWN (Bruns. LAT 8331) involve no less than five different accompanying outfits. Can you name three?
11. Did WITH A SONG MY MY HEART appear on "Beautiful Memories" album or on the "At My Time of Life" album?
12. Three of Bing's records had sub-titles (a) A love song of old Mexico; (b) Song of the Tree, and (c) Maori Farewell Song. What were the 'proper' names of these songs?

Answers a few pages further on, and printed upside-down in case you read BING back-to-front.

NOTE: 1979 was a topsy-turvy year for the reasons we all know..... This issue of BING is the second this year. As there was widespread dismayat no Chri 'mas-time BING last Yuletide, we are attempting to regulate issues so that this year there WILL be a December issue. The next issue, therefore, will be scheduled for end-August, early-September. Thence there will be an edition in December.

In addition to the items shewn in TRADING POST, the Editor now has a spare copy of Larry Zwisohn's fine book: BING CROSBY - A LIFETIME OF MUSIC. This is open to offers. Its a most satisfying book.....

Prompt renewal if the "X" appears on your copy considerably assists planning!

'CROSBY' PEOPLE AND EVENTS

Feature in a Newcastle paper about our member BOB JONES, 39 Gladstone St,, Hebburn:

"Bob's just barmy about Bing. Bob Jones has 235 LPs, 520 78s, 240 photographs and over 1000 hours of radio shows on tape, all of Bing Crosby. The back-room of Bob's house in Gladstone St. is like a shrine to the Old Groaner.

'I first became interested in Bing in 1968 and it all started from there. I joined the International Crosby Circle, Bing's official fan club in Britain, and I built up my collection through the contacts I made,' said Bob.

'Bing was a great entertainer and a good family man. You could say that he was Mr. Everything.'

Pride of place in the collection goes to one of Bing Crosby's ties that Bing's wife, Kathryn, sent to Bob.

'I met Bing just six days before he died when I went backstage at one of his shows at the Palladium. I was shocked when I saw on television that he had died,' he said.

Along with his friend, John Joyce, Bob is helping to keep Bing's memory alive. The International Crosby Circle is holding a Bing night on May 3 at the Springfield Hotel, Gateshead, when about 70 Crosby fans will turn up to swap records and see films.

'We always hold something on May 2, Bing's birthday, and on October 14, the anniversary of his death'.

(This feature was accompanied by a nice photograph of Bob and his collection).

Another newspaper story about an event which was organised by JOHN JOYCE and BOB JONES - with tangible results:

"Bing Crosby fans were among those who contributed towards this expensive piece of hospital equipment. When they heard the Newcastle Lions Club had launched a fund to buy an oxygen monitor worth £2.000 for the Princess Mary Hospital, the Old Crooner's appreciation society (ICC) decided to help.

And their special fund-raising night was not the only contribution. Lions president, Mr. Ian Robinson, says that staff and customers in Prestos in Gosforth High Street gave 'marvellous support' to a shopping spree draw."

ROY CHAPPELL, our member who performs professionally under the slogan "WITH A TOUCH OF THE BINGS", was another featured in quite startling fashion:

I'M GOING TO MAKE IT TO
TACOMA

Club singer ROY CHAPPELL will croon a tribute to his hero, the late, great BING CROSBY in Bing's home town in May. Roy, aged 40, of Barlow Road, Levenshulme, Manchester has been invited to sing at a Bing Crosby tribute show in Tacoma, Washington, on Bing's birthday, May 2nd, and Roy will be sharing the stage with singer Rosemary Clooney and Donald O'Connor.

'I can hardly believe it,' says Roy, who has been suffering badly from laryngitis. "I may have to have my tonsils out, but I'm going to make it to Tacoma one way or other."

Roy, real name Roy Peacock, sings in the Crosby mould and has a large collection of Bing's records and tapes. He took his stage name off a Chappell piano when he worked with bandleader Sid Phillips. A member of the International Crosby Circle, he has been invited to Tacoma by the Bing Crosby Historical Society, who

hope to sponsor him in making a record during his stay.
Roy rode for the Liverpool speedway team in 1959 and was also in the second team at Belle Vue.
He retired from the cinder-track in 1960 but he still has a vintage 1938 Excelsior JAP speedway bike - and he rode into second place in a vintage race at Sheffield last October."

Editor: If things have gone as planned Roy is in the States as we write. Oddly, Roy hasn't kept us up-to-date with these momentous events. It certainly sounds a wonderful - and well-deserved - opportunity. Some members will recall that Roy appeared on OPPORTUNITY KNOCKS a couple of years ago.

PHIL CLARKE, 69 Walden Rd., Stamshaw, Portsmouth, PO2 8PH organises the Southern Bing Crosby Appreciation Society (affiliated to the ICC) and welcomes all members in the area to his highly entertaining video/record evenings. Write to Phil with SAE for details. You will be most welcome. A very large library of video recordings has been built up.

MR. G. R. T. (Tom)Evans, 84 Brereton Road, New Invention, Willenhall, Staffs, WV12 5LR is endeavouring to organise Midlands members with the principal aim of enjoyment and charity-fund raising. The functions held so far have been highly successful and enjoyable, BUT, Tom feels much more support is available. And would be welcomed.

NORMAN TOOGOOD 91 Chiltern Green, Millbrook Estate, Southampton, SO1 4BB, with JIM NEWELL, 17 Edwina Close, Bitterne, Southampton is busy initiating the SOUTHAMPTON BING CROSBY CLUB for people in or near to that town. Enquiries are welcomed.

It is May 2nd as we write, and back to the North East, it is certain that a large number of Crosby admirers are making their way to Newcastle to attend the event organised by the BING CROSBY PHOTO CLUB, which also issues BING PICTORIAL. Write to Frank Murphy, 32 Ferndale Avenue, Wallsend, Northumberland for details, with SAE. The club, as you might imagine, specialises in photographs of Bing.

Leslie Gaylor has brought you up to date in his column with the changes on the US BINGANG scene; BOB MACHLISS, 10 Devon Street, Caulfield, Victoria, 3161, Australia is in charge (to coin a phrase) of the Aussie Victoria Bing Crosby Society.

From all this you will gather that all kinds of activities are going on to perpetuate Bing's memory.

JOHN BASSETT reports on his March meeting at his home, "Bingville", 15 Oast Way, Rochford, Essex. ------

Members from near and far journeyed thro' deepest Essex to attend another highly successful meeting on 1st March last. Those who attended included (alphabetically) Bert Bishop, Geoff. Block (Southend), Ron Chuck (Romford), Wally Oldfield (Rayleigh), George Patmore (Chelmsford), Reg Thompson, (Chigwell), Trevor Wagstaff (Hornchurch). Introductions made, the evening got under way with a selection of rare items, heard mainly on records, including the 1968 African Safari Selection, MOONLIGHT & ROSES (1929 Crosby recording of doubtful authenticity), A PERSONAL MESSAGE FROM BING CROSBY (US Longines flexidisc) and LITTLE DRUMMER BOY, the Bing and Bowie 'pirate' single.
The round of 'requests' - a popular feature - produced the follow-

ing: Bert - MOONBURN and SPRING, SPRING, SPRING; Geoff - THE MOON WAS YELLOW; Reg - JUST A GIGOLO and SECRET LOVE; Ron - CHAPEL IN THE VALLEY and LITTLE GREEN APPLES; Trevor - THE LAST ROUND-UP.
The evening concluded with a selection of films presented by courtesy of Wally Oldfield and Ron Chuck.. The programme consisted of I SURRENDER, DEAR (1931), DREAM HOUSE (1931), ALL-STAR BOND RALLY (1945) and a special compilation of film trailers for IF I HAD MY WAY, BLUE SKIES and THE STAR MAKER.
The popularity of these meetings exceeds our wildest imaginings and it takes great effort on the part of your host to keep law and order! It is satisfying to see the arriwal of guests with carrier-bags and boxes full of tapes, letters and photographs, clearly indicating the enthusiasm with which everyone has entered the spirit of the proceedings.
Date of the next meeting is Saturday 6th September, from 6 to 11 pm. Newcomers should write in advance - plenty of time - in case we have another packed house.

A GOOD TIME WOULD SEEM TO HAVE BEEN HAD BY ALL.....

We have mentioned before MR. JUSTICE FRANCIS X. SMITH of the Supreme Court of New York who must, of course, be considered one of our most distinguished members. The judge keeps up a most friendly and interesting correspondence with both your Editor and Leslie Gaylor and, indeed, has supplied us with some rare items of Crosbyana, for he did enjoy a personal friendship with Bing. As evidence of his enthusiasm he is not averse from writing letters to American TV authorities, and a fairly recent one read:

Mr. John von Soosten,
Program Manager, WNEW-TV 5 A Metromedia Station:

Dear Mr. von Soosten: As an old friend and fan of the late Bing Crosby I want to compliment you on the special you featured Sunday evening. There are several organisations in London and Australia composed of Crosby fans and collectors who have succeeded in having Bing Crosby memorials and programs aired on a regular basis. It is surprising that

(Cont. next page.....

ANSWERS TO CROSBY QUIZ (PAGE 44)

1. Georgie Stoll & his Orchestra; the Grinolline Choir.
2. HOME ON THE RANGE/BLUE PRELUDE on Rex 8957 - largely a chain-store label - and JUST A GIGOLO/WRAP YOUR TROUBLES IN DREAMS on HMV BD 470. Bing, of course, had appeared on HMV records with Paul Whiteman's Orchestra/Rhythm Boys, as well as on Bing-lish Columbia but this was the only 'solo' record issued on HMV
3. MY BABY SAID YES/YOUR SOCKS DON'T MATCH.
4. "Great Country Hits"
5. ACCIDENTS WILL HAPPEN/MILADY - (from the film "Mr. Music"
6. 1954 (4th Nov)
7. ROAD TO MOROCCO
8. 1944 (Sept.)
9. Ted Ray - Donald Peers.
10. Xavier Cugat (of course); John Scott Trotter; Victor Young, Banda da Lua and Buddy Cole.
11. "At My Time of Life"
12. (a) MARCHETA (b) POINCIANA and (c) NOW IS THE HOUR

Don't worry; You did well....

Personal note by the Editor: I will be retiring from my normal regular employment (not the ICC/BING) in May as it is clear I shall only be fully recovered (hopefully) by the time normal retirement becomes due.

so few of our radio and television stations have completely neglected Bing, who was not only one of our greatest entertainers, but a man who gave so much of himself to the members of the armed forces and to numerous charitable organisations.

I just thought that you should know that this program was enjoyed as much last night as it was when it was originally shown.

Sincerely, FRANCIS X. SMITH.

To which was the following reply:

Dear Judge Smith,
Thank you for your very nice letter concerning our recent special progra, BING CROSBY - HIS LIFE AND LEGEND. While ratings give us an indication of the number of people who view a program, it is always gratifying to receive a personal expression of interest from a viewer. We do appreciate your comments.
Incidentally, since you've already enjoyed the program twice - once on our station and once in its original showing on ABC in May 1978 - you'll undoubtedly wish to see it again on WNEW-TV when we repeat it within the next year or so.
Many thanks again for your kind letter and for watching Channel 5.

Sincerely, John von Soosten.

Editor: This, of course, is the 'William Holden' narrated programme, and its encouraging it is in the archives for further showing.

Thanks for your interest Francis - in Bing and in us!

ANYONE REGRETTING THEY DIDN'T ORDER "THE CROSBY YEARS" book through the Editor can still do so by sending £7.95 for supplementary lists will be submitted to the publishers - UK readers only.

THE BING CROSBY HISTORICAL SOCIETY, Post Office Box 8013, Tacoma, Washinton, 98408 - KEN TWISS, of course - will also be in the midst of their special tribute at this auspicious May 2nd time with a three-day event in Tacoma. It is at this tribute that - as you have already seen - ROY CHAPPELL should be appearing. Ken tells us that the Society is now getting worldwide attention and indeed, some UK as well as Australian members are attending this year.
A 22-day ground tour of places associated with Bing is being planned for 1981. As soon as the cost is known it will be announced so that people from England and Australia can plan group (charter) flights at reduces fares.

As Ken ruefully points out, all this as well as the background work, is costing money. A lot of money, and the Society therefore welcomes new members. The subscription per year is ten dollars - say £5.00. Naturally, UK members will only rarely actually benefit from membership by attending a once-in-a-lifetime trip, but membership shows interest. There is a regular newsletter and tribute records are being planned.

DICK NETTLETON of Brackendale, Ferndale St. Fakingdon, Oxon who, you will recall, launched himself on the BING IN LYRICS project a year or so back, is truly up to his ears in it! To date they run to 77. Dick is collecting the actual recordings of these items but ruefully points out:

> As research produces more and more of these recordings some over 40 years old, the recording quality varies from very good to - almost unbearable! Dick will appreciate further contributions.